THE KINEMATOGRAPH

1d. Weekly.
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Post Free.

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The Kinematograph & Lantern Weekly.

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Notice.

Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.

All matter and copy of advertisements must be received by **six o'clock on Tuesday** to insure insertion in Thursday's current issue.

The Film and the Artist.

A part of the music-hall press is active in stating that the share which the kinematograph fills in the programmes of to-day is too large, detracting, as it must, from the artist's chance of employment. We shall not go into that particular question at present, however. What we intend to do here is to bestow a word of praise upon the all-round improvement shown in this class of entertainment. The good films are masterpieces of ingenuity, and the bad films are as rare as they were once ubiquitous. Especially is this the case with regard to the Comic Picture. This film is at last managing to break away from the old-time inevitable chase. You know the sort of imbroglio; the inebriated chauffeur who collides with a house-painter, a perambulator, a street-barrow, and so on. Each section of the picture adds its quota to the number of pursuers who, when at full strength, are seen crossing a river, immediately after traversing a ploughed field. This still remains the basis of the Comic Picture, but it has become much less conspicuous.

The Committee on Copyright.

We pointed out in our last issue the importance to the kinematograph trade of the Committee on Copyright appointed by the Board of Trade. The Committee will consider the advisability of altering the laws of this country in the directions recently recommended by the International Convention on the same subject which recently met in Berlin. We need hardly remind our readers that that Convention made some very drastic recommendations bearing on copyright in connection with kinematograph pictures, and it is highly important that the Trade should present its case carefully to the Committee in order that it may not be penalised by subsequent legislation. We have been in communication with Mr. Winston Churchill, President of the Board of Trade, with the object of securing the same representation on the Committee for the kinematograph trade, as has already been accorded to the other interests concerned. In his reply, Mr. Churchill "regrets that the already large number of the Committee, which is now sitting, cannot be increased, but . . . . . every opportunity will be given for the hearing of all necessary evidence, and he feels quite sure that the interests of those connected with the kinematograph trade are safe in the hands of the Committee." It is now left to the trade to appoint some of its leading members to appear before the Committee and present the living picture point of view of the copyright question—and particularly in relation to the suppression of piracy.

Certificating the Operator.

So many letters have reached us on the question of qualifying operators either by certificates or by the possession of testimonials from an authority in the trade, that we have made enquiries from a number of the trade leaders as to the desirability of putting the matter on an active basis. Naturally, the subject is approached with a certain amount of hesitation, but we feel that the operator is not receiving at the hands of the trade the recognition that he so justly deserves. He undoubtedly is the key to the situation, for he has the power to mar or make the picture show and it is for the trade to recognise that he is an important factor in their life. We remember that Mr. W. G. Barker set the makers an example in the days when the K.M.A. was in its prime. He, without hesitation, went through the examination with flying honours and proved that he could not only be looked upon as an able and experienced film maker, but that he

THE POINT IS THIS

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had all the qualifications and knowledge of a well-trained operator. If one of our leaders could take such steps, surely other makers should consider the advisability of formulating some scheme that will give a satisfactory test to all who like to undergo the examination? Of course, suggestions are made that the Kinematograph Bill needs severely amending and should embrace the operators' test as one of its vital principles, and this would admirably meet the case. We are afraid, however, that Parliament is too busy with larger matters to go into the smaller details of what is to us so important a Bill. Who is our champion in the house and who is looking after the interests of our trade? Would it not be well for the members of the K.M.A., or, indeed, the whole of the trade, to get together and join issue in defending their rights and in seeing that the Bill is amended and improved so that such important items as he question of the operator may be justly dealt with?

The Latest from Paris.

FROM OUR OWN CORRESPONDENT.

A Remarkable Performance.

The interest awakened in the public by the kinematograph was exemplified yesterday by a performance which would be equally successful in England. The Parisian theatrical paper "Comoedia" had organised at the Parc des Princes, in the pleasant vicinity of Passy and the Bois de Boulogne, an open air fete which was intended to create a fund for artistes stranded in foreign countries by the negligence of their managers. Another good feature was the fact that interest was added to the "kinematograph feat" by the absolute silence of the programme and the papers as to the nature of the event, which very unexpectedly developed into "living picture taking." It all happened in this way: First was seen, emerging from the grand stand and flying towards the track, a gentleman of fine appearance, closely followed by the police. From the hands of a competitor of a race just closing he steals a bicycle and makes off, still pursued by the police. Fearing to be caught by his pursuers (amongst whom can be discerned the lady of very decided taste in her attire whom he has robbed), he leaves the bicycle and jumps into a four-wheeled cab; the horse is frightened, the cab breaks in two, leaving our hero pinned beneath one portion. Whilst the policemen try to reach the horse the public, thinking an accident has really occurred, release our hero, who immediately makes tracks for a motor-car, where he has a confederate who drives him to a captive balloon, which latter event has convinced the public that all is fiction and the work of a film maker. Five operators of Pathé Freres have silently and calmly registered their respective parts of the film, which will soon be put on the market. An English friend of ours who attended the "Comoedia" meeting with our correspondent fully enjoyed the idea, and remarked that London would offer a good field for such amusement, and also the opportunity for splendid advertisement for the firm taking the picture.

A Universal Kinematograph Contest at Milan

is to take place in October, and a member of the Executive Committee, Mr. Dino Coen (who has secured the definite adhesion of MM. Melies, Eclair Co., and the Lux, the Lion, and Théophile Pathé Cies), informs us that other French firms will assist. We strongly hope this work of Art, progress, and charity will obtain the assistance of every firm in the field and give rise to a successful and long desired exposition.

The Convention.

After the echo of criticisms re the Convention in our last issue, it is only right to substantiate Mr. Vandal's contentions, expressed in a friendly talk we had with him yesterday, that much good had already been done, and more would be secured in the future by the faithful adhesion of the manufacturers to their agreements, which had not, in France, been abandoned by anybody. This statement is made for the Eclair Company, so ably managed by Mr. Vandal.

The Noise Machine.

The Multiphone has been made the object of a British patent, numbered 8712 and granted for the duration of 14 years from April, 1908. We are informed that a Multiphone will be on exhibition in London within a month in one of the finest halls in the West End, and exhibitors and showmen will be invited to attend the demonstration. The machine is about the size of an upright piano, and the levers and drums working the "effects" are power driven (preferably electric), though one-half of the effects can be made with hand pressure. The motor is one-eighth of one h.-p. Most perfect are the imitations of the sea waves, the rain, the wind and storm, whistling, and battle noises, etc.—in all, 53 main effects, which can by combination give a larger number.

Natural Coloured Films.

An ambitious worker who does not willingly disclose the secrets of his researches, gave us to understand that a projector we saw in his office was soon to give a demonstration of coloured pictures. The shutter of this machine, and the shutter of the camera as well, is divided in equal proportions of violet, orange and green—the three fundamental colours being nearer the average penetrability to the light than the ordinary or "basic" complementary colours; thus the emulsion on the film will have to realise only an average and not a maximum sensitiveness to the light when filtered through these coloured parts of the shutter. A camera thus equipped can take fifty pictures per second if provided with suitable film, which, as stated by the inventor, could be obtained by special treatment of the Eastman or Lumière ordinary film. This would be a promising improvement on present conditions.

A Remarkable Generating Set.

M. Leopoid Pigout, the well-known commissioner who is responsible for the foundation of Kinema Exchange, is now developing a generating set which will be remarkable among the gasolene sets for its light weight, low consumption, cheap price and good regulation. Everybody knows that some of these qualities generally exclude another, and mostly the regulation of voltage is not the feature of light and cheap machines. Mr. Pigout is positive the new generating set will be in these respects exceptionally good, and as to the price, he states that the 8-h.-p. size, complete with all accessories, will only cost 3,300 francs, i.e., £130. We expect to soon be able to write more about it.

Fire in the East End.

A fire occurred on Monday in the operator's box at a kinematograph entertainment on premises in East India Dock Road, occupied by the British Bioscope Co. As the operator was placing the first spool of film on the machine at the commencement of a performance the film came in contact with the hot chimney, and at once flared up. There was some excitement among the spectators, but the people were conducted out of the building and left without panic. The operator, who was slightly scorched, succeeded in extinguishing the flames before they spread beyond the box. The fire brigade arrived promptly, but their services were not required. The premises were at once closed for the night.

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Weekly Notes.

BY "STROLLER."

THE Cosmopolitan Film Company will be generally congratulated on the merits of the films which they are issuing. They have some of the finest natural stuff I have seen this season, and with the added advantage of an office in The Film House should achieve a big turnover in a short period.

* * *

I HAD the honour of accompanying the Lord Mayor to the Church Pageant on Monday, when the light was perfect for photographing, and I regretted there was no kinematograph camera present, although there were crowds of cameras for still pictures. The four thousand actors on the immense expanse of green sward have been arranged with marvellous effect by Mr. Hugh Moss, and if Mr. Urban could have been persuaded to take the Pageant in colour, it would have been, in my opinion, one of the most suitable and brilliant of subjects.

* * *

BY-THE-BYE, talking of Mr. Urban, reminds me that on Friday I said "bon voyage" just as he was starting for the States. He went by the new German boat "George Washington," which is making her maiden trip and which has so many novel innovations to lighten the tedium of the passage. I was naturally anxious to know what the journey was all about, but Mr. Urban in his usual affable manner shook my hand in a vigorous manner and informed me that he "would tell me all about it on his return."

* * *

CECIL COURT, as I have said before, must look to its laurels. I hear that quite a number of leading manufacturers have applied for quarters at Film House, and rumour has it that Gerrard Street may see many more makers before the end of the year. Unquestionably, the locating of various firms under one roof is a wise proposition. I know that a certain firm has had some surprising results through being on the spot, and as the various exhibiting rooms are becoming fitted up so as to allow projection to be made in comfort the premises will become the resort of buyers.

* * *

CAN you smoke in the dark? A correspondent points out that projection in the light will add materially to the enjoyment of the smoker!

* * *

I HEAR that there is going to be a great kine boom in South Africa. Mr. Fred. Mouillot, the Managing Director of Electric Theatres, Ltd., has just returned from Cape Town in high fettle. He went out there purely on his own theatrical business, but was quick to perceive the immense possibilities of picture plays in the colony. He knows a good pitch when he sees it and procrastination is not his great forte. The result was that he secured capital sites in Cape Town and Durban and captured options on sites at Pietermaritzburg, Johannesburg, Bloemfontein and other towns.

* * *

THE possibilities of the kinematograph industry would appear to be boundless. The most rampant suffragette should feel a glow of healthy elation when she thinks of it. Bother take the vote! Here is a real chance for women. A chance for them to "boss the show" literally. And they do it very nicely too. As managers of kine theatres the women are coming to the front and seem to be quite in their element. How would a School for Lady Operators go?

* * *

WHAT kind benevolent people the kine showmen are who give "Charity Concerts" on Sundays! So the public may think. But I am inclined to the view that there is a good deal of the 5 per cent. philanthropy about it. How much of the proceeds of a Sunday show really goes to the local charity? And what charity? Would it not be better to come out into the open: name the charity and publish the amount given? Swank and bluff were never stayers.

* * *

I SHOULD never be surprised to hear of a gigantic combine in the kine trade. But the time is not yet. At present the "friendly rivalry" is restricted to the prevention of overlapping in districts.

* * *

IT is not at all a bad idea for showmen in the suburbs to encourage amateur photographers to come around with their snapshots. Competitions of this kind should prove more attractive than the variety artiste "turn." It is the personal element that tells in the "sububs."

* * *

THE value of a lecturer to the pictures appears to be much better understood in America than in this country. He is rather the exception than the rule here, although in the provinces there seems an increasing tendency to accompany the pictures with "explanatory remarks." I hope the success which has attended those shows which employ a lecturer will lead others to make the experiment. The value of a lecture is more obvious in connection with travel and industrial subjects than others, but it is a mistake to assume that it should be confined to these films, There are many dramas the effect of which would be immensely enhanced by a well-delivered commentary and still more by a rendering of dialogue appropriate to the action.

* * *

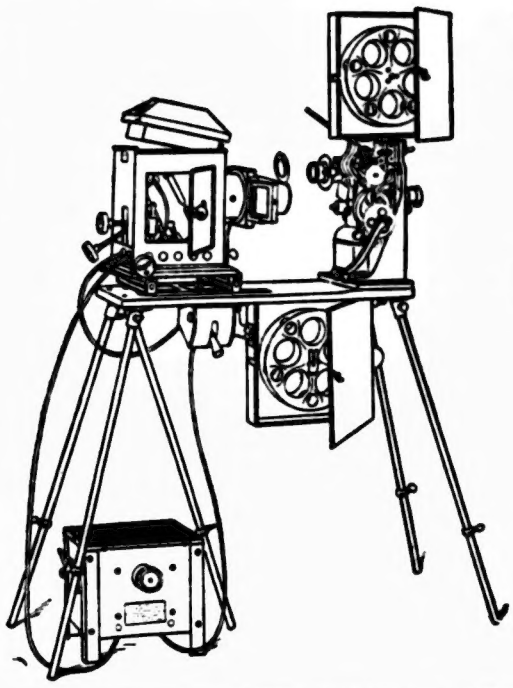
I HAVE pointed out that it is in the provinces that lecturing to the pictures is seen at its best in England. I cannot at the moment, indeed, recall any London show which employs this unquestionable attraction—a fact partly, I suppose, explained by the fact that a large proportion of the shows are continuous. There are, however, many shows on the once or twice nightly system and it seems strange that they should lag behind the provinces in this way. I recently witnessed "Wilbur Wright's Airship" (Eclipse) at one of these establishments and could not help thinking that the effect would have been considerably enhanced by a short descriptive lecture. "The Birth of a Big Gun" is another film which calls for explanation or at least would gain by it. I wish those of my readers who have tried a lecture would let me have their experiences for publication. They should be invaluable to others who may be thinking of utilising the attraction.

* * *

OUR features "Round the Shows" and "Reports from the Provinces" cast an interesting light upon the popularity of various subjects, and sometimes give one a very peculiar idea of the discrimination of the various film renting concerns. After inspecting a particularly good film at a manufacturer's office, I make a point of watching our provincial reports to see to what extent it is featured in the programmes. I must confess to considerable surprise at the composition of many of the bills—some of the best pictures are conspicuous by their absence, while an indifferent film is advertised in places all over the country. This hardly looks as if the renters were fulfilling their boast of buying "the pick of the market"; indeed, after scanning the list of films at some shows, I cannot help wondering if the showman would be content with the fare supplied if he had an opportunity of personally inspecting each week's new films.

* * *

I AM not disposed to enquire the reason for this, or for the further fact that certain makers' films, although of good quality, appear in such small proportions in the programmes, but an examination of our pages should lead manufacturers to a realization of the fact that their films are not being shown as much as they should be in certain parts of the country and to take steps to rectify that state of affairs if possible.



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No. 6444. **Code "Ventrilho."** **Length 500 ft.**

The Other Fellow, or, a Fight for Love.

Tom and Andy, two chums, love Clara. They do not await her decision but argue, then fight. First fists, then swords, then revolvers, finishing with bare knuckles. During this time a Frenchman woos and wins the girl. After wedding he is introduced to the rivals.

No. 6445. **Code "Ventriloco."** **Length 475 ft.**

In the Days of Witchcraft.

The sufferings of the innocent in those bygone days are beyond belief. Lord Craven meets Jack and Nancy going to the May dance on the village green. Makes wager with his companions that he will get a kiss from Nancy. He tries but gets his deserts. Then Jack and he fight when Craven knocks Jack unconscious. Jack's mind afterwards a blank. Craven accuses Nancy of bewitching Jack. She is sentenced to be burned at the stake. Jack's reason returns and he is just in time to stop burning. Accuses Craven, who is arrested, while our lovers are united.

No. 6446. **Code "Ventriosos."** **Length 1000 ft.**

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Lantern Rays.

If any evidence were required that modern lantern slide colouring is fully equal to that of the last generation, ample proof would be afforded by the magnificently finished slides utilised for his lectures by Mr. Christopher Pilkington, the late war correspondent in Japan and China.

This gentleman is now transferring his offices from the Outer Temple to 32, Sackville Street, Piccadilly, W., and here I had a brief conversation with him on the subject of the future of the optical lantern.

Before our chat, however, I was able to inspect some of the splendid slides with which he illustrates his lectures on India, Japan, China, Canada and the United States of America. These he has both photographed and coloured himself, and it would be difficult to find more satisfactory examples of artistic transparent pictures. As duplicates of all these can be obtained and plain photo slides can be sent to Mr. Pilkington for treatment by his facile brush, none need regard slide production as a lost art in the Metropolis.

"As regards the future of the optical lantern," said my host, "I regard the present position as being most encouraging, but to thoroughly whet public interest it will be necessary to inaugurate a really serious attempt to revive the attractions of the old 'Poly.' on modern lines. There is a huge public to cater for, and I am perfectly certain that the experiment would be a financial success."

"And here let me remark that I am in a position to know it was not altogether lack of public appreciation which resulted in the closing of the former institution in Regent Street. The premises were wanted for other purposes, and the attractions were allowed to sink to a level far below par in order to render the sale of the place appear reasonable. I do not deny the extreme value of the present-day Polytechnic, but there is golden hope for a revival of an institution open to the public giving regular demonstrations and popular art and science lectures, combined with good music and artistic lantern pictures."

"A little reflection will convince anyone that such a place is now a public necessity. We are just welcoming back Shackleton after his South Pole experiences. There is really no place in London—central London I mean—where he can give popular lectures describing his adventures. One hears that such intrepid explorers will on such a date lecture before the Royal Society. The average man wishes he could be one of the elect to attend the event, but he has no idea whether if he wrote the secretary of that learned body he could beg or buy a seat, however much he may be interested. There is absolutely no accepted hall or building for the accommodation of the public who are desirous of seeing and hearing the 'hero of the hour.'"

"Again, modern thought is specially directed to aerial navigation. Almost everybody is anxious to glean a practical, if elementary, knowledge of dirigible balloons, aeroplanes, and similar modern apparatus of air travel. Where is it possible for one to see even a model? In the old Polytechnic the daily lectures on new inventions kept visitors *au courant* with contemporary science presented in a popular form. Nowadays, one is restricted to an occasional exhibition, confined to a single subject, lasting a few days at Kensington, Islington, or Westminster,"

"The best an explorer, like Shackleton for instance, can do to-day is to get an agency to book a lecture tour, visiting for a single afternoon or evening the various concert halls and assembly rooms of the large provincial towns, or some of them. Before the tour has concluded public interest has frequently cooled, and this ever shifting rush is altogether against the proper and complete presentation of the best subject. In a permanently equipped London hall satisfactory arrangements could be made for a series of lectures with full effects and justice could be done not only to the lecturer but also the audience, who reasonably expect such events conducted with some regard to artistic requirements."

"It may be news to you," continued Mr. Pilkington, "that if London entrepreneurs are blind to the need, the foreigner is not. A gentleman from Germany—a Mr. Wallenheim, I believe—has been quietly working here for about a year endeavouring to inaugurate such an institution as I suggest under the title 'Eurania in London.' I believe his greatest difficulty has been to secure a suitable building or site in a Central London position. I think I could point out an admirable 'pitch' for such an enterprise if British capital and initiative were forthcoming, but I fear where Continental interests are concerned my patriotism is a sufficient bar to my actively associating myself with such an effort."

In conclusion Mr. Pilkington assured me that he could and would greatly assist the efforts of anyone making a serious attempt to revive the glories of the optical lantern in any practical direction, and asked me to assure my readers of his active support being forthcoming if invited. Which I now do.

"One ounce of practice is worth a ton of theory." I am pleased to be able to chronicle that an earnest attempt will be made during the coming Autumn to organise and conduct a tour combining song-slides—for which really qualified vocalists will be retained—with the best of pictorial and "trick" slides. In fine, to present an optical lantern show with startling effects, under modern conditions and the best and most up-to-date managerial control. There will be no kinematograph.

A few evenings since I had the pleasure of a long conversation with the promoter of this departure, who is now resident manager of one of the largest and most successful kinema theatres in the provinces. He assured me he had secured some very excellent dates, had retained the services of an operator of many years' practical experience with the higher grade optical lantern, and had commissioned a leading manufacturing firm to supply him with something quite exceptional in the way of projectors.

"I commenced operation here last October," said my energetic friend. "Until two months since it was kinematograph and that only. As I noticed business was beginning to fall off a little, I engaged a vocalist and put on a few song slides. They were immediately successful. A fortnight later I added a second vocalist and mounted more slides. Business increased. Then I supplemented the programme with "effect slides" and "tricks." The result has been exceedingly encouraging and has decided me to try the experiment I indicate." I wish such enterprise the success it deserves.

The successful illumination of halls, theatres, and other buildings in which lantern or kinematograph entertainments

LATEST URBAN FILMS.

The Naval Review at Spithead

IN HONOUR OF THE

IMPERIAL PRESS CONFERENCE.

One of the many reasons why ours is far and away the best film of last Saturday's majestic review at Spithead of twenty miles of Warships—constituting the largest and most impressive naval spectacle that has ever been seen—**is that the subject was photographed not as is usual from a ship's tender or small steamer, but from the upper deck—ninety feet above the waves—of the new and gigantic German liner "George Washington,"** as that vessel began her maiden voyage to America. **Thus the Urban picture stands alone in presenting a complete, a comprehensive and a convincing panorama** of a Fleet such as only Great Britain could assemble and including the fastest and the most powerfully armed battleships the world has known.

No. 2399. **Code "Power."** **Length 300 feet.**

Mimic Battle on Whale Island.

Another subject of great National Importance, perfectly reproduced. An invigorating and effective exhibition of the physique, resourcefulness and devotion to duty of the British Handyman. **Realistic, nerve-thrilling and soul-stirring battle scenes.** **No. 2400.** **Code "Trench."** **Length 600 feet.**

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Chosen from a wealth of material used judiciously and well, the pictures—**blending the romantic, the beautiful, the instructive and the humorous**—unfold fresh charms every time they are regarded, and will arouse the greatest enthusiasm everywhere. **No. 2380.** **Code "Erin."** **Length 1430 feet.**

If desired, the above series can be supplied in sections of popular lengths.

Scenes on the Canadian Pacific Railway, British Columbia.

An exhilarating panorama. Sublime views of rivers, falls, rapids, lakes, mountains, etc.

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An absorbing demonstration. Beautifully hand-coloured. Price **8d.** per foot net.

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Germany's Aerial Fleet.

Impressive views of the "Parsifal," the "Gross" and the "Zeppelin" at rest and in full flight.

No. 59. **Code "Aerial."** **Length 355 feet.**

Why Tommy Was Late for School.

Comic.

Mischievous propensities, naturally, prevail, and extremely laughter-provoking situations emanate from the numerous pranks which Tommy plays upon his many victims.

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Training German Boy Scouts.

Of great attraction to practically everybody, and of **special interest to all Boy Scouts,** who now have a unique opportunity afforded them of witnessing the methods employed by Germany in the training of its Juvenile Army.

No. 60. **Code "Scouts."** **Length 3.0 feet.**

Combat Between a Wasp, Caterpillar and Spider.

A battle between insects, **fought with grim determination** to a finish. No quarter given or received. **A Natural History subject of great and unusual merit.**

No. 2397. **Code "Wasp."** **Length 225 feet.**

Full Descriptions on Application, Gratis.

Price of Films, 4d. per foot net. **Supplied WITHOUT RESTRICTIONS.**

CHARLES URBAN TRADING CO., LTD.,

Kinematograph Specialists and Film Publishers,

URBANORA HOUSE,

WARDOUR STREET, LONDON, W.

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are presented is certainly one of the main considerations of the showman. My attention has recently been called to an exceedingly powerful and effective lamp which obtains the maximum of light with the minimum of current.

This is the new "Mercury-vapour Lamp," now used by the Gaiety and Alhambra Theatre managements. The cylindrical tube is automatically saturated when the current is switched on, and the vivid bluish-white line of flame resulting is certainly a most striking and powerful one if fully exposed, or it can be made the vehicle for lighting a large transparent advertisement or announcement.

As an instance of the economy of this lamp, the makers assure me that it affords three times the c.p. of arc lamps exhausting the same amount of current; it can be adapted to any voltage from 50 to 250. At the recent Motor Exhibition in Paris some 300 of these lamps were installed with complete success. Another advantage is that these lamps are extremely portable so that they can be carried by a touring company and used outside any hall where electric current is obtainable.

CONDENSER.

Projection in Lighted Halls

Our article in the last issue has evoked the following interesting letter from Messrs. New-Things, Ltd., 38, Berners Street, W., which should be of considerable interest to showmen who have been contemplating making an attempt at daylight projection;—

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—With reference to your article on page 205, "Projection in Lighted Halls," the photograph which you reproduce was taken during our demonstration of a Patent Screen, of which we have purchased the sole rights for all countries. The methods you suggest in your article do not apply at all to the screen which we exhibited in the grounds of the Middlesex Hospital. We gave this exhibition in the bright sunlight, with a 3-ft. screen over the top, as the severest test to which we could possibly put the new invention, and it was a great success.

This invention does not necessitate the use of reflectors and screens, and other devices which you mention in your article, and it is only fair to point out that being the owners of this patent, we of course shall follow up very closely any infringement. You will notice by the date of the acceptance of the Patent by the British Patent Office that it is as late as February 25th, 1909. This screen put into an ordinary theatre or picture hall will show a picture equal in brilliancy to that on the screen in a darkened hall, even when the hall is flooded with excessive electric light.

Mr. Charles Urban was so impressed with the brilliance of the picture in comparison with the ordinary screen that he at once negotiated for the sole agency. Mr. Urban insisted upon our screen being placed half way over his own, so that when the picture was protected, half the picture appeared on his screen and half on our patent screen, and the effect was astounding; when figures were walking across the picture, and walked from the old screen on to the new, the whole figure became one hundred per cent. more brilliant (these being Mr. Charles Urban's own words). The screen has been and is being demonstrated at the premises of the Charles Urban Trading Co., Ltd., who have taken up the sole selling rights.

Every available electric light in the theatre was afterwards switched on, doors thrown open for daylight to enter, and the same picture thrown upon the screen. The result was that the half of the picture on the old screen was exceedingly dim, but on the patent screen the picture was beautifully clear. Mr. Charles Urban also threw upon the screen the new natural colour films, as well as the ordinary hand painted and tinted films. The colours are greatly enhanced and improved by projection on the patent screen.

A company is now being formed to purchase the patent from Messrs. New-Things, Ltd.

One great advantage of the screen is that a new branch of the business will spring up by giving open-air shows without any trouble. If any of your readers want to have further particulars or the screen demonstrated, application must be made to The Charles Urban Trading Co., Ltd., of Urbanora House, Wardour Street, London, W. A good many orders have been booked already.—Yours, etc.,

NEW-THINGS, LTD.,
E. W. Phillips, Director.

In the patent specification accompanying the above letter it is stated that "the improvement consists essentially in that the receiving screen consists of a transparent layer suitably matted on one side and provided on the other side with a reflecting layer. . . . . Under certain circumstances the use of concave receiving screens may be recommended. . . . Instead of glass, celluloid, gelatine, or the like may be used in suitably prepared ground or coloured layers. . . . . The reflecting surface can also be made from a metal sheet."

By the courtesy of Mr. Chas. Urban we were treated to a special demonstration of the new screen at Urbanora House on Friday last.

As stated above, the invention consists materially of a mirror etched by a special process, and its success depends largely upon the special character of the latter—Mr. Phillips tells us that a mirror etched by the sand blast or any other of the methods commonly in use would not give the desired result. A special feature is that a different class of etching is adopted for daylight projection and for projecting in a lighted hall. A series of severe tests were arranged, and certainly the new screen displayed a far greater degree of brilliancy than that at present in use, although of course it will not allow as clear a picture to be obtained in bright light as with the room darkened.

The contrast between the new screen and the old was particularly clear when the picture being projected half upon each, as a figure moved from one screen to the other, an increased brilliancy being apparent, although the screen in use was one actually intended for use in the open. When a square of glass etched for artificial light was held in front of the screen the difference was still greater—what was a dirty grey on the cloth becoming a clear white on the new material. It should be added that the lights in the Urban projecting room being unprotected, and the screen unshaded, the test was more severe than it would be in an actual exhibition.

That a very keen interest is felt in the question of daylight projection is evidenced by the following, a selection from numerous letters which have reached us on the mattter, and which have led us make arrangements for a further article on the subject at an early date:—

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—I was greatly interested in your article on "Projection in a Lighted Hall," but I think the title is a little misleading. As a matter of fact the halls which feature these screens are not, strictly speaking, lighted at all. A few bulbs are left on at the back of the hall, carefully arranged so that their light is thrown away from the screen, while near the latter they are not on at all, and the roof and walls are usually painted black—making in effect a completely darkened chamber. Any showman can get this effect with little trouble, but we have still to see a screen which will allow a good picture to be obtained in the open air or elsewhere where any light actually falls on the screen. When we get this I shall begin to believe that a real Daylight screen has been secured.—Yours, etc.,

LONDON SHOWMAN.

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—A good deal has been heard of screens allowing projection while the lights are on, but it is my experience that the public do not object to the darkness, and I have yet to meet with a device of this character in which the picture does not suffer from the presence of the light. It is a mistake to refer to the ordinary shows as absolutely dark; there is usually quite enough light to allow people to get to their seats, to read their programmes, and to see their neighbours—particularly when the pictures are on, when a certain degree of light is diffused throughout the whole place, and therefore I maintain there is no need of expensive and complicated arrangements of shades and screens as mentioned in your article.—Yours, etc.,

A. B. BROWN.

Birmingham.

Films of Quality

Squaring the Account

Length 370 feet

A New Short Comic. New Fun, New Ideas.

Scouts to the Rescue

How they made a Man of Billy Brown

The Boy and the Convict

Get all the above on your Programme and win the thanks of your audiences

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Lady Troopers and the Kinematograph.

BUTCHER'S TOPICAL FILM.

Probably there is no finer medium for popularising the Army and the Navy than the kinematograph. The most phlegmatic of audiences can be infected with intense military ardour by the clever and effective screening of martial pictures. The reason for this is that love of country, which, though latent, is deeply rooted in nearly every nationality. Hence it is that the portrayal by the kinematograph of scenes of life in the Army or Navy make for lasting

A REPRESENTATIVE GROUP.

popularity. And the special value of films devoted to these subjects is evidenced by the fact that they not only obtain a strong hold on the mother country, but are just as enthusiastically welcomed in the Colonies; whilst for obvious reasons every military movement in England stimulates the keenest curiosity of the foreigner.

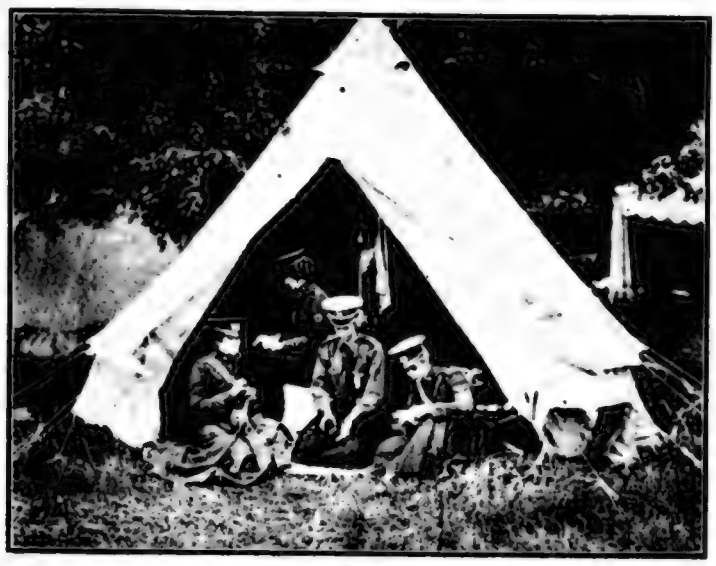
Therefore it was an astute move on the part of Messrs. W. Butcher & Sons, Ltd., of Farringdon Avenue, to organise, as they did last week, the most remarkable military camp in the world. They originated the idea of inviting the new First Aid Nursing

INTERIOR OF CAMP HOSPITAL.

Yeomanry Corps to their beautifully wooded grounds at Manor Park, Lee, for a three days camp, paying all expenses.

The invitation was promptly accepted by a detachment of the corps, who, under the command of Capt. E. C. Baker, pitched their tents, and with their ambulance wagons, horses, and stretchers, were soon hard at work from "reveillé" to "lights out," rescuing and patching up imaginary wounded men and conveying them to the temporary hospitals erected in the grounds.

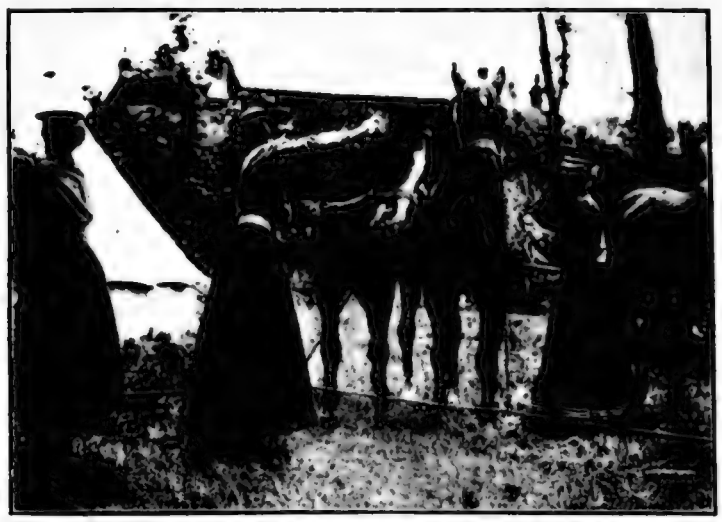
The ladies composing the corps were in dead earnest about the work they had to do and notwithstauding the heavy rain put in some very good ambulance, nursing and hospital work. Under the fruit trees in the orchard six army bell tents were pitched, the ambulance wagon was drawn up, horse lines formed and a canteen erected. This was the time table of the nursing yeomanry camp:—Reveillé, 7 a.m.; roll call, 7.45 a.m.; breakfast, 8 a.m.; exercise horses, 9 a.m.; parade, 10 a.m.; stables, 12.30; dinner, 1 p.m.;



CAMP LIFE—OFF DUTY.

parade, 2.30 p.m.; tea, 5 p.m.; stables, 5.45 p.m.; supper, 9.45 p.m.; turn in, 10.30 p.m.; lights out, 11 p.m.

The members of the corps, who are dressed in khaki, with a forage cap and red cross on the arm, are splendid horsewomen and dashed to the rescue of the wounded men in the mimic battles with great daring, riding pell mell into the thick of the firing and tenderly lifted some of the wounded to horses, whilst others they bandaged and put in the ambulance wagon. The work of the



GETTING THE HORSES READY.

Nursing Yeomanry in hospital was also very interesting as shown in one of the accompanying illustrations.

There is no doubt that the remarkable enterprise of Messrs. Butcher & Sons will give a substantial fillip to the movement and as they have obtained some very striking pictures of the lady troopers this Amazon Camp at Manor Park, Lee, will soon be the talk of the trade. Messrs. Butcher have secured the exclusive kinematograph rights for one year and we feel sure that no one in the trade will grudge their enterprise

WALTURDAW Ltd.

The Great Lottery

This is a strong dramatic subject with a novel finale. A young mechanic invests his wages in a lottery ticket, much to the disgust of his wife with whom he quarrels and turns out of doors. He wins the great prize of 100,000 francs and determines to go the pace. The succeeding fine tableaux show him living in gorgeous style and spending his money in riotous living. He frequents all the fashionable resorts of gaiety and frivolity, his young wife becomes destitute and makes a pathetic appeal to him, exclaiming that their child is dead, but he will have nothing to do with her and pursues his mad career of folly by attending race meetings and finally takes to the gaming tables. Ultimately he becomes a ruined man, and sees his handsome young wife promenading the beautiful grounds of the Corsino with a man of fashion. He appeals to her for forgiveness. She declines and spurns him. Ultimately he shoots himself. Then the scene changes and he finds himself again in his humble home with his wife and child who awaken him from his after-dinner nap. To his unbounded relief he discovers that the whole thing was only a dream.

Length 1050 feet **Price £17 10 0 nett.**

Domestic Rivals

One of the prettiest natural subjects ever issued. A cat and dog, great friends, are seen engaged in a friendly boxing contest. After a spirited first round the combatants are refreshed with milk and biscuits. In the second bout the dog gets considerably the better of it. The subject is full of incident and will raise roars of laughter.

The concluding picture shows the winner in a close view, smoking the Pipe of Peace.

No Showman should miss inspecting this novelty, which will appeal to animal lovers of all ages.

Length 176 feet. **Price £2 18 8 nett.**

— 10, DANE STREET, HIGH HOLBORN, LONDON, W.C. —

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

News and Notes.

Another Theatre de Luxe.

The Electric Theatres, Ltd., have this week acquired an electric theatre in the High Street, Kingsland.

Mr. E. L. Lauste,

late of Mr. R. W. Paul's staff, has joined the kinematograph staff of Messrs. W. Butcher & Sons, at their film works at Lee, S.E.

Dance and Pictures.

At Yiewsley it is quite the correct thing for cycle and cricket clubs to give a kinematograph entertainment followed by a dance. This is a step in the right direction, and hiring firms would do well to popularise the idea amongst other local clubs.

Bioscopic Tea Rooms Company, Ltd.

Registered May 12th. Capital £2,000, in £1 shares. Objects: To acquire leasehold premises at 28a, Leicester Square, and 29, Charing Cross Road, W.C., to fit up the same for kinematograph and bioscope exhibitions and to carry on the business of amusement caterers, tea and refreshment room proprietors, etc. Private company.

Living Pictures at the Hague.

After a fairly profitable winter season the Apollo Theatre here, under the careful management of Herr Von Impelen, finds its "summer hour" performances a big draw. A small but talented orchestra is a popular feature in connection with a display of the very latest pictures, among which La Tosca occupies an important position.

Films, Ltd., and an Employee.

Films, Ltd., inform us that a number of persons have been under the impression that an employee of theirs had recently been sentenced for misappropriation of money. They are anxious that this impression should be corrected as the case in question arose with reference to another firm in the same city whose trade name somewhat resembles their own.

Topicals at Newcastle.

It is very pleasing to see the enterprise of our good friend, Mr. James Henderson, who is the proprietor of The North of England Film Bureau. Not content with giving his ordinary splendid programmes he is now busy taking locals and interesting views, which will particularly appeal to his audiences. In fact, next week he is taking the Newcastle Race Meeting and will be able to supply copies of about 300 feet to showmen the day following the race. Mr. Longhorn, who was for years with the Sheffield Photo Co., has joined him in his work and we shall expect to hear of many developments.

L. & N.W. at the White City.

One of the most popular shows at Shepherd's Bush this year is the motion picture show run in the interests of the L. & N.W. Railway, where tours of Scotland, Ireland and North Wales are shown every half hour. We had a chat with Mr. Reginald S. Lay, who, with his two operators, has charge of the projection. The hall, which has been nicely redecorated, is capable of holding 150 at one sitting, and upwards of 2,000 visit it daily. Mr. Lay, who, by-the-bye, is Mr. Arthur B. Malden's operator, speaks in glowing terms of the two kinetos which are being used there. The pictures are accompanied by the music of an electric piano and altogether quite a good show is given.

Bioptics, Limited.

Registered June 4th, by J. G. Dalzell, 76, Victoria Street, Westminster. Capital £1,000, in 950 Ordinary shares of £1 each and 1,000 Deferred shares of 1s. each. Objects: To carry on the business of photographers, manufacturers and dealers in photographic cameras and materials and kinematograph films, proprietors of kinematograph exhibitions, etc. Private company.

Arena Boxing.

The usual good bouts were staged at the Villiers Street Hall, on Saturday, and a bigger audience than ever filled practically every seat. The tit-bit of the evening was a six-round contest between Jewey Smith and Fred Drummond. Next Saturday an even more attractive fight will be decided. Young Joseph opposing Tom Edmonds in ten rounds for a special purse. A strong picture programme has been provided by the London Cinematograph Co. for the continuous daily show, which is already becoming popular.

Eleven Years Continuous Show.

Animated pictures have now been continuonsly running in the weekly programme of the Empire, Middlesbro', for eleven years—a record for Mr. Sangster, the clever operator. The machine first used was an old pattern "Edison Kinetoscope"—now discarded for one of the latest up-to-date machines. When pictures were first put on the programme at the Empire there was no "film hiring," and the longest subjects never exceeded 400 feet, until the advent of Lumiere's Trip to the Moon, when the machines then in use were gradually found to be useless for such lengthy films as are now issued.

German Trade Notes.

It has been proposed to run kinematograph shows at the Hunting Exhibition, and the members of the Showmen's Union have been in communication with the authorities with the idea of ensuring that the work should be undertaken by their members. A suggestion is being considered to the effect that a number of the chief film showmen should give shows in turn, receiving a proportion of the profits for their pains.

A further instance of the wide appeal of the kinematograph theatre comes from Dresden, the Kaiser Freiderich Auguste of Saxony being present at a show in connection with the International Photographic Exposition there. The arrangements were in the capable hands of Messrs. Ernemann of Dresden, acting for the Exposition Committee. The same exhibition was honoured by the attendance of Don Fernando, Infanti of Spain, who witnessed it from the balcony and betrayed a lively interest in the military films in particular.

It is proposed that in future firms belonging to the Makers' Union must lend as well as sell films, for a period of seven weeks at 60 pfennig per meter and for four months at 90 pfennig per metre. A decision is to be arrived at concerning this proposal within four weeks.

The German Film Lenders' Union is an interested association with no point in common with film lending firms, and secures the profit the latter previously gained, for which reason it is fought in many ways by such firms with weapons that cannot be always termed commercially fair. The proprietors attached to the Film Loan Union make common use of the advantages the Union offer. They make a point of obtaining the best films that appear weekly of all makers. They thus at once get their own choice of films, please the public and further enjoy the profit that the loan firms previously obtained.

We have Accomplished the Seemingly Impossible.

It will pay you to investigate our claims, there is a strong probability that we are justified in making them, and if we are you should know it, we shall be glad to demonstrate

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to prove our claims.

Call and see for yourself, you cannot lose anything by it, it may be the means of making a considerable amount of money for you.

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LAUGHING MOVING
PICTURES

have undeniably come to stay. Unsolicited testimonials received endorse our statements.

The **WARWICK CINEPHONE** is durable, practical, has no connection whatever between talking machine and Projector, nor any alteration or addition to your existing bioscope. You cannot help getting

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Eastman Non-Flam.

There have been a considerable number of statements made in the trade with regard to the long expected non-inflammable film from the Kodak Company, and we learn that the film is now a commercial commodity manufactured for use in the United States only, but which in the near future will be available for the European market. We understand the material takes exactly the same time as the ordinary film to dry, and that the only difference is that a new preparation is required for joining up. We understand that pressure is being brought to bear in various quarters that the use of non-inflammable film be made compulsory in various countries, and we have heard rumours that the Kinematograph Bill may contain an important item in this direction.

Regulations in Italy.

In view of the discussion upon the proposals of the English Parliament with regard to the control of living picture shows, it is interesting to compare the restrictions which obtain or have been suggested in this country with those which obtain abroad. The Municipal Council of Zurich has recently passed a number of regulations which provide that before operating a kinematograph theatre in Zurich one must be domiciled in the town and be able to give a financial guarantee that the apparatus will be of the required perfection. The authorities have also to be satisfied that the premises are satisfactory as regards solidity, hygiene, and security from danger of fire. The operators must be at least eighteen years of age, and able to satisfy the Council that they possess a thorough knowledge of the work. No intoxicating drinks may be sold, certain varieties of music are prohibited and no pictures of a "brutal, immoral, or equivocal nature" will be permitted. Children not yet discharged from the primary school may only be admitted if accompanied by a responsible adult. The police are specially instructed to see that none of these regulations are disregarded.

New Companies.

Great Yarmouth Beach Amusements, Ltd.—June 7th £2,625, in 2,500 Pref. shares of £1 each and 2,500 Ord. shares of 1s. each.

Maidstone Pavillon Rink, Ltd.—June 7th. £2,000, in £1 shares.

Pestalozzi Stereograph and Diapositive Co., Ltd.—June 7th. £100, in £1 shares.

West Hartlepool Empire Palace, Ltd.—June 7th. £20,000, in £1 shares. 40, Westgate Road, Newcastle-on-Tyne.

British National Airships, Ltd.—June 8th. £105,000, in 100,000 shares of £1 each, and 100,000 shares of 1s. each.

Kilburn Skating Palace, Ltd.—June 9th. £8,000, in £1 shares. 24, Cranbourn Street, W.C.

United Rinks and Amusement Co., Ltd.—June 8th. £5,000, in 9,980 Ord. shares of 10s. each and 200 Deferred shares of 1s. each. 14-15, Southampton House, High Holborn, W.C.

Amusements Development Syndicate, Ltd.—June 9th. £5,000 in 4,500 Ordinary shares of £1 each and 10,000 Deferred shares of 1s. each. Oakley House, Bloomsbury Street, W.C.

Dewsbury and Batley Empire Roller Rink Co., Ltd.—June 11th. £7,000 in £1 shares. North British and Mercantile Buildings, East Parade, Leeds.

Electric Empires, Ltd.—June 11th. £20,000 in 10s. shares. 831, Salisbury House, London Wall, E.C.

Furness Amusement Co., Ltd.—June 11th. £3,000 in £1 shares. 256, Dalton Road, Barrow-in-Furness.

Hartlepools Skating and Entertainments, Ltd.—June 11th. £2,000 in £1 shares.

Cavendish Hall American Roller Skating Rink Co. (Keighley), Ltd.—June 10th. £6,000 in £1 shares.

Clitheroe Roller Skating Rink Co., Ltd.—June 9th. £2,500 in £1 shares. 12, York Street, Clitheroe.

Jackson and Kellino Amusements, Ltd.—June 10th. £5,000 in £1 share. The Hippodrome, Rochdale.

A Trade Loss.

We regret to announce the death of Mr. Mackenzie Henderson, which took place at Edinburgh on the 11th inst., from rheumatic fever, after a few days' illness. Mr. Henderson will be remembered as having acted as Mr. T. J. West's Edinburgh manager for several seasons at the Queen's Hall, in connection with the Modern Marvel Co., Ltd., and also managed several Easter seasons of West's Pictures at the Shaftesbury Hall, Bournemouth.

Reliance Film Hiring Co.

Last week in our paragraph with reference to the Salisbury Picture Palace at Harringay it was stated that the films were supplied by the Premier Co. The Reliance Co. point out that this is a mistake and we have made enquiries of our reporter and find that he inadvertently put Premier instead of the Reliance Film Hiring Co. We find that Messrs. Kilby and Cox are the gentlemen who are running the show and we wish them every success in their venture.

The House of Topicals.

The Warwick Trading Co. may well be styled the house of topicals, as every event of any importance seems to be captured by them. The past week has been a remarkably busy one for them. During that time they have taken the International Horse Show, the Naval Review at Spithead, the Attack and Defence of Whale Island, the Coaching Club Meet in Hyde Park, and the hitherto unapproachable (from a picture point of view) Royal Ascot. The Royal permission for the latter was only received late on Monday night, and on Tuesday a most remarkable set of pictures were procured.

Reported Accident to Film Actor.

According to the *Mirror* Paris correspondent the stage manager for a kinematograph company was rehearsing a drama on the pier at Bellevue, near Paris, and in the course of the proceedings one of the actors was supposed to fall into the water. At the proper cue the man, named Otreps, duly fell into the water and the kinematograph registered his struggles, but presently, to the manager's surprise, he sank out of sight. His dead body was recovered an hour later. It is supposed he was seized with cramp.

"Lion Brand" Films in Demand.

Mr. G. H. Cricks has been generally complimented on the three new films with which he inaugurated his occupancy of the new offices at The Film House, and we understand that orders have been placed by all the buyers to whom the subjects were shown. The standard of quality is well maintained in the two subjects issued by the firm for the present week, one of which is a novelty which should appeal to those who featured the Lion Brand "Sporting Mice."

A Subject of 4,000 feet.

Hearing that the Literary Agency had the control of the films taken by Lieut. Shackleton, the intrepid explorer, who is now being feted upon his successful return from the far South, we tried to obtain from them information as to how this subject would be put on the market. We learn that it will be available for hiring through the trade in various territories, unless other arrangements are completed. Members of the trade who have seen them say that from the educational point of view these films are extremely valuable, although, perhaps, of not so interesting a nature or so full of remarkable incidents as some other entertaining subjects. Probably this kinematograph history of the journey (accompanied by lantern slides made from the hundreds of still photos taken) will prove one of the most popular displays of the kind ever witnessed in the country. We understand that between four and five thousand feet of really good film was taken and that at the meeting of the Royal Geographical Society at the Albert Hall on June 28th excerpts from the entire length will be presented. Showmen should keep their weather eye open for opportunities of presenting this film in various parts of the country.

ITALA FILMS

CORSO CASALE 91, TORINO, ITALY

Now Showing at "The Film House"

The Adventures of Foolshead

No 8—Between Celibacy and Matrimony, Length 495 feet.

No 9—As a Sportsman
Even better than the previous eight films, Length 525 feet.

The Man in the Iron Mask.

This film is now ready for delivery. For description see the issue of this paper for May 27th. Length 1050 feet.

4d. per foot nett.

Sole Agents for the British Empire—

WALTER TYLER, Ltd.

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HARSTN'S American SONG SLIDES

Per Set 30/-, or On Hire, per Set 3/6 per week.

Ready 1st June. SPLENDID BALLAD—

Thinking Love of You. Sacred Song,—Organ and the Choir.

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ECLAIR, PARIS, FILMS

MESKAL, THE Smuggler

No. 1 (Ready this week)

A Smart Trick

Length—640 feet
Price—£10 13 4 nett

In this character we have found a worthy successor to Nick Carter, Rifle Bill, and Morgan the Pirate, whose various adventures were so much appreciated by English audiences.

No pains will be spared to make the adventures of Meskal as entertaining and attractive as the above popular series, and the first film (which is described in detail elsewhere) should be seen by every showman who has done good business by means of the other characters originated by us.

NOW READY—

THE TEMPTATION 385 feet

TWO FRIENDS 640 feet

MADAM'S HAIR 285 feet

Sole Agents:—

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A Dramatic Subject of more than usual interest.

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Splendidly acted.

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A Pictorial Comedy.
Brimful of excellent humour.

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The Registration of Lanterns, etc.

By J. Hay Taylor.

There are few members of the present generation who have seen any of the excellent effects which can be produced by the aid of the biunial and triple lantern, and there are still fewer who know just how the lantern has to be prepared in order that the various slides are enabled to fall on the screen so that several part pictures are presented to the audience as a whole.

That such style of entertainment—which was considered the thing many years ago—is likely to be well received is evidenced by a recent turn given at the London Coliseum. This turn is termed Rousby's Greater London, and the effects including sunrise, rain, storm, etc., were so well received that the daily press described it as "fairly bringing down the house."

Such effects are produced by the aid of a triple lantern, but ere the effects can be properly produced it becomes necessary that both the lantern and the slides be submitted to the process known as "registering," and it is upon this subject that I will give some hints.

Compared with the operator who is capable of giving a series of elaborate effects with the triple lantern, operating an ordinary kinematographic apparatus is as child's play. I have known what will now be termed "old time operators" produce moving effects in the three stages at once, and to do this it has been necessary to turn the crank handle of one slide by means of catching hold of it between the teeth.

I would like to pay tribute to Mr. C.W. Locke, as I think he has operated in more triple lantern exhibitions than any other man. At one time he was responsible for the success, from an operating view, of Mr. B. J. Malden's well-known lectures. Mr. Locke's great success was enhanced by reason of his mechanical ability combined with his carefulness in bringing each effect on smoothly at exactly the proper time. I must also mention the name of Mr. Brandon Medland in connection with high-class and intricate operating.

However, to come to the subject under notice. In the the following I have endeavoured to answer the various questions which have been submitted by different readers who have asked advice upon this subject.

The term "registration" may or may not convey much meaning to the kinematograph worker pure and simple, whose work mainly lies in the manipulation of what may be called the single lantern, but to those who may be in the habit of using either a double or even a triple instrument, the necessity for correct registration is a very important subject. A lantern is said to be in correct register when two slides identical in every respect, including both subject and mounting, can be projected on the screen exactly super-imposed as though they were only one picture, and this by merely pushing them into place in their stages without any further adjustment. This means that the relationship between the optical axis and the platform on which the slide is to rest must in each case be exactly the same.

In the making of a lantern it might be suggested that this could be attended to at the time by exact measurements, but when dealing with this subject in which the smallest defect becomes greatly magnified by the time it reaches the screen, mere measurements are not sufficient. Besides, the slightest rotation of the lens in its mount is often sufficient to greatly throw matters out, so it becomes necessary to have as it were an outside method of setting things right.

The platforms or runners upon which the slides rest, must be capable of being raised or lowered, or even tilted so that in each case their relationship to the axis of light may be exactly the same. Of course it goes without saying that the objectives employed must be of the same foci.

Having made or purchased an adjustable runner, and placed it in position in the lantern stage, we can do nothing more until we have a tester, this tester usually takes the form of a cross slide termed a registration cross. Two such slides are necessary, so we will proceed to discuss them. Should it be the intention to use all the slides framed, that is slides secured in permanent frames, then our cross slides must be likewise mounted firmly in their frames, but if unmounted slides are to be used in a single sliding carrier, then our test slides too, may be merely inserted into this, but for absolutely true effects the former plan of having each slide in its own frame is the best. Even these frames must in turn be registered, but more of this later. For merely dissolving, the separate slides inserted in the single sliding carrier spoken of will suffice.

Now for making these cross testing slides, let us take the framed style first. Take a couple of sensitized lantern size plates, hold them for a moment in the light, flow them over with developer until black, next fix for a few minutes in hypo and water, wash and then allow to dry, the latter will take some hours but may be hastened if, after washing, they are allowed to soak in alcohol for a minute or two.

It will be noticed that the slightest scratch in the film will show a clear white line, we must scratch a cross on both slides exactly in the same relationship. First obtain two frames or blocks, pull out the end of each, and secure the plates firmly in place with glue or other adhesive; then, with a carpenter's gauge adjust the cutter so that it reaches practically half way up the slide using the outer lower part of the frame for a guide and proceed to carefully draw it across the gelatine surface. This will show as a white horizontal line, now, without altering the gauge in any way, proceed to make a similar line on the other framed template or testing slide, and carefully note which edge of the frame is used for the guide, and make a mark on it for reference. Using the same edge of the frames for guides, alter the cutter until it will reach say a quarter of an inch from the top of the gelatinized plate and again draw a line, first on the one slide and then on the other, and repeat this in like manner by drawing a line—still using the same base—the same distance from the lower edge of the plates. These three lines will thus be in exact relationship to each other, and the base of the slide frame. To get our vertical lines the same operation must be repeated, one line at a time on both slides, on this occasion using the solid end of the wooden frame as the guide. This gives on each slide a square around the edge and a cross in the centre, and what is of the most importance, both slides will be identical.

To ensure that each slide will be used right way up, it is usual to saw off the corner at the top where the sliding end was removed from the frame. The forefinger will naturally rest on this cut off corner when inserting it in the lantern stage.

To come back again to the lantern itself, we have the adjustable runners in place. See that the lantern lower front is practically horizontal when the disc is thrown on the screen then place one of the cross or template slides in the lower front and adjust the screws of the runner until the lines are strictly horizontal. At the end of the runners will be found a set screw which can be adjusted so that the end of the frame will butt against it, thus enabling it to be inserted a certain distance only. The other template slide is next placed in the upper front of the lantern, and this is inclined towards the other by means of the milled head screw nuts and hinges with which it is provided, until the horizontal lines agree, the end stop is then adjusted to make the vertical lines coincident. This having been carefully done, the two template slides are interchanged and yet both should fall on the screen practically as one, if not, exact adjustment must be made until they do (practically). The same

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130	The Will, d	387	1	10	0
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132	Why Smith left Home, c	320	1	5	0
133	Hampstead Mine Disaster, e ...	305	1	5	0
135	Poor Aunt Matilda, c	235	1	0	0
136	Uncle's Will, c	425	1	15	0
137	In memory of his mother, d ...	490	2	5	0
138	Amateur Acrobat, c	545	2	10	0
139	Bobby's Fire Engine, c	272	1	5	0
140	Motor ride over the Alps, e ..	675	3	0	0
141	Happy Bob as a Suitor, c ...	253	1	0	0
143	Mountaineer's Flirtation, d ...	435	2	0	0
144	The Smuggler's Son, d	600	3	0	0
145	The Lighthouse, e	345	1	10	0
149	Grand National, e	500	2	0	0
152	The Rival Cyclists, c	350	1	15	0
153	The way to get rid of Ma-in-law, c	322	1	10	0
154	The Singer and the Song, d ...	520	2	10	0
155	Taming the Shrew, c	912	5	0	0
156	Grand National, e	500	2	0	0
161	Chair if you please, c	265	1	5	0
162	The Bookies troubles, c	368	1	15	0
163	Married for nothing, c	432	2	0	0
164	Stolen Boots, c	250	1	1	0
166	The little Flower Girl, d	423	2	0	0
197	Happy Bob as a servant, c ...	374	1	15	0
17c	In the Days of King Richard, d ...	565	2	17	6
171	An Artful Dodger, c	775	3	10	0
172	The Bad Shilling, d	463	2	5	0
174	The Two Servants, d	470	2	10	0
175	Two Brothers, d	676	3	15	0
176	Sentimental Thief, d	445	2	10	0
177	The Bond, d	650	3	0	0
178	An Arabian Legend, m	565	2	10	0
180	The Burglar and the Clock, c ...	555	2	10	0
181	Poor man's Romance, d	676	3	5	0
182	Sleeping Beauty, d	990	10	0	0
184	For Kate's Health, c	428	2	0	0
185	The Lottery Ticket, d	355	1	15	0
186	£100 Reward, d	400	1	15	0
187	Engulfed in Quicksands, d ...	495	2	5	0
191	The Architect's Apprentice, c ..	412	2	0	0
193	Mattress, c	475	2	10	0
195	F. A. Cup Final, e	340	1	5	0
196	An Economical Overcoat, c ...	350	2	0	0
197	A Mysterious Parcel, c	278	1	5	0
198	Cracksman and Black Diamonds, c...	345	1	15	0
199	Hoist with his own Petard, d ...	624	3	0	0
200	Professor's great Discovery, c ...	350	2	0	0
201	F. A. Cup Final, e	340	1	5	0
218	Cat's revenge, c..	223	1	0	0
219	False Coiners, d	477	2	0	0
232	Served him Right, c	346	1	10	0
233	On the Riviera, t	150		12	6

principle applies if a triple lantern instead of a biunial be used.

Preparing a set of effect slides is rather a long and troublesome proceeding. The slides being fixed in their respective frames, the first one of the series is projected—the runners themselves must under no consideration now be interfered with unless at any time to test them when the template slides are in position. The next of the series is now projected, and if it does not fall right, a little may have to be planed off the base of the slide, or the end that butts on the end stop, or even a strip may have to be glued on ere it assumes its correct relation to the previous slide. In like manner the other slides may require cutting away or adding to, but although the process is slow, one has the satisfaction of knowing that with some minor exceptions they are permanently registered.

With regard to using a miscellaneous collection of ordinary unframed slides for dissolving or for non-elaborate effects, the templates may be made in the same manner using the edge of the glass as a base of the tool—but care must be taken to mark one corner so as to ensure them being put in their carriers right way up—a little cross scratched in one corner will ensure this. The carriers used under these circumstances will be what is known as a single sliding carrier which costs about 1s. 6d. each.

The chief trouble in dissolving a miscellaneous lot of slides is that even if the mats be the same shape—say cushion—it is impossible to get them to fall nicely on the screen as the openings of the mats do not always coincide, even though of the same shape. The only way to improve on this is to fit a thin metal mask on the carrier, taking care that it is a trifle smaller than the openings of the slides. When these metal mats are made to coincide on the screen it renders a particularly charming effect to dissolved slides as the framing around them as seen on the screen is constant. When one has cushions, ovals, oblongs, and circles to contend with, it is impossible to use the mats spoken of, hence one has to do his best under the circumstances.

It is a matter for serious consideration as to whether a few effective slides could not be profitably introduced between the subject films of kinematographic shows. This change would of course entail the purchase of separate and distinct apparatus for the purpose, but it must however be remembered that such will add another item to the show, and tend to draw patrons accordingly.

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Latest News from America

(FROM OUR OWN CORRESPONDENT.)

NEW YORK, June 9th, 1909.

Moving Picture Statistics.

The *Moving Picture News* makes an interesting comparison between the attendances at baseball matches and living picture shows. About 10,000,000 persons paid for admission to baseball games in the season of 1908. The moving picture shows drew an attendance of 4,000,000 daily, a total attendance of more than a billion; or an average of one visit a month to this form of amusement for every man, woman and child in the whole country. Already this infant industry has developed to a point where 50,000,000 dollars is invested in it, and 7,000 moving picture houses are scattered over the country. Chicago has 313 moving picture shows, and probably will have 500 before the end of the present year. New York has 300, St. Louis 205, Philadelphia 186, San Francisco 131, Pittsburg 90, and Boston 31.

Clerical Showman Refused Licence.

The Rev. Charles Baylis, of Brooklyn, N. Y., was unsuccessful in applying for a moving picture licence. The proposition brought out eighteen property owners, six of them women, joining in a protest against granting the request. Dr. Baylis made application for a licence to maintain a number of amusements, including a picture show, a merry-go-round, swings, and a ferris wheel in a vacant lot near his church. His object was to give the people of the neighbourhood a clean entertainment and incidentally to raise funds for his church. He has been running a moving picture show, but desired to add other attractions. The property owners said a show of any sort in the neighbourhood would injure the property value, and Chief Clerk Bracken announced that he had decided to refuse the application.

Denver Operators to be Examined.

The Public Lighting Commission of Denver has decided to buy a moving picture machine at an expense of about £30 for the purpose of examining operators of nickelodeon shows. If the operator can put the machine together after it has been completely taken apart they will be granted a licence, provided the trial is passed within a reasonable time. The board decided to make the operators' licence fee five dollars, with an annual charge of two dollars for renewal. Suspension will follow violations of the law by operators, and if the offences are repeated after a thirty days' suspension their licences will be revoked. It was reported that there are now about sixty picture machines in Detroit, and between eighty and one hundred operators. Their licence fees will go to pay the cost of examinations.

£20,000 Picture Theatre.

A contract has been awarded for a hundred thousand dollar motion picture theatre to be built in Market Street, Philadelphia, Pa. It will be a two-story structure, 50 feet by 200 feet, with an ornamental front of brick, terra cotta, and marble. It will have a lobby 50 ft. by 48 ft. decorated with ornamental plaster and marble. The auditorium will have a gallery, and the total seating capacity will be about 1,200. When completed the new house will be leased to Siegmund Lubin. This is a feather in Lubin's cap, for the house will be the finest picture theatre in Philadelphia.

An Opening for Capital.

There is a great need for a high-class motion picture theatre in New York City, says the *Film Index*. There are several hundred thousand people in New York City to-day who never saw a good picture show. They cannot be tempted to attend "store shows," and what they see of pictures at vaudeville houses seldom leave a good impression. But in all New York there is not a place where pictures may hope to draw a really high-class patronage. A rich reward awaits the enterprising man who opens a real Broadway picture theatre.

Laemmle to Manufacture Films

The always surprising Carl Laemmle has given the trade another shock by announcing in his current advertisements that he is about to organize a new company, quite distinct from his rental business, for the manufacture of films. He intends to feature American subjects and offers a prize of £5 for the best title for the suggested company which is at present being registered under the name of Yankee Film Co. Mr. Laemmle has planned a trip to all the chief European film making centres, to see if there is anything to be learned there and also with the idea of making arrangements of marketing his products in Europe. The outcome of this move will be watched with keen interest all over the State and the new factory should give added strength to the Independent movement.

Independent Renters Unite.

The Independent Film Renters Protection Association has been formed, in Mr. Swanson chairman, Mr. Powers Secretary, Mr. Clive treasurer. All the chief Independent Renters have joined and a bold policy is sketched including steps for the protection of the Independent exhibition, and the starting of a fund to meet the expenses of legal action against Indedent exhibitors.

Items.

The Chicago Film Exchange has recently been advertising the release of a large number of Urban and Gaumont films—asserting that the whole output of these firms does not reach America through Mr. George Kleine. The other side retort that the pick of the subjects have already been exploited in America.

The Lubin Company has taken pictures of the ceremonies accompanying the unveiling of the Soldiers Monument' to the memory of those who fell in the fighting in and around Petersburg during the Civil War. President Taft was present with members of his cabinet, and the governors of several States. Motion pictures were taken by the same firm of the Mecklenburg Anniversary at Charlotte, N. C., which was attended by President Taft.

The Bijou Film and Amusement Company has been incorporated at Springfield, Ill., to conduct amusement enterprises with a capital of 2,500 dollars.

There are at least nine unlicenced makers of motion pictures in the United States. They are: The Manograph Company, the Powhatan Company, both of Brooklyn, N. Y.; the New York Motion Picture Company, of New York City; the Carson Company, of Philadelphia; the Crescent, the Centaur, the Oklahoma, The World, and Goodfellow.

William Morris has secured the American exhibition rights for the pictures of the recent English Derby. which were first exhibited at the American Music Hall, New York, on June 7.

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Technical Notes & Advice.

We have obtained the services of a leading expert to deal with difficulties which readers may need advice upon. Queries should be addressed "Expert," Kinematograph Weekly Office.

Generating One's Own Electricity.

"ARC LAMP" (Retford).—Your questions bespeak the fact that you are not up in the subject, hence we would advise the putting in of the plant to be entrusted to one who makes a speciality of this. Doubtless, electrical engineers are to be found somewhat close at hand, but if you wish to learn of one who has had great experience in erecting just what you require for your purpose we have pleasure in mentioning Mr. R. J. Paul, 33 Leicester Sq., London, W. In reply to the questions themselves, (1) It depends upon the load; (2) 30 amperes; (3) Slow running; (4) The style known as the "frame pattern" will be found effective. Do not forget that such as you propose undertaking is a dangerous matter to "fool about with" unless one thoroughly understands all about it.

Carbons for Electric Light.

T. R. J.—Pulverised coke is mixed with a certain adhesive substance placed under pressure, and finally baked. According to their size and amperage which they have to carry so is their price, which ranges from 1s. 3d. to about 5s. per dozen pairs.

Selling Second-hand Apparatus.

"RUF."—Without seeing the apparatus it is a matter of impossibility for us to put a value on it. You say it cost you £12 and it is practically as good as new, yet the dealer to whom you submitted it only offered you £4 for it. The dealer can purchase new for somewhere about £7, but if yours happened to be in a good state of preservation he might get it disposed of as second-hand goods and may even have to keep it in stock for a long time. Your alternative is to advertise it.

Oxygen for Two-and-a-half Hours' Show.

"IRELANDIS."—A jet will use more or less gas per hour according to the size of the nipple and the force of the gas. In the particular jet mentioned we should be inclined to allow fifteen feet per hour, hence on this basis practically forty feet. Is it the same nipple that was originally supplied with the jet? Seeing you know the makers, they will, if you write them, supply you willingly with all the details required. You are sure to have an interval during the performance and this will enable you to gauge the contents of the cylinder. You mention that you are a beginner, so do not forget that you will require an automatic regulator as well as a gauge. If you have not yet purchased either, a convenient form is to have these combined, as then you can tell the quantity of gas in cylinder at any moment without having to unscrew the regulator and attach the gauge in its place. Your other question will be found answered in an article which appeared in our issue of June 10.

Size of Disc with Oil Light.

MISS J. FREMANTLE.—It is quite possible that you read in the catalogue that the particular oil lamp for the lantern would project a 15 ft. disc. It certainly will do this, and in fact a much larger one if desired. If you again look at the catalogue you will also see that nothing is said about the intensity of the light when spread over a 15 ft. disc. A 6 ft. disc is about the capacity of the lamp; beyond this you will have a very dimly lighted picture. The back numbers have been forwarded.

Reflectors.

BARBER & SON.—Reflectors must be suited to the particular purpose for which they are to be used, and your question merely asks for the best curvature for a reflector to be placed behind a light we presume that it is for use in connection with optical projection. On this supposition, rays of light from the illuminant reach the condenser direct, and from this are directed towards the objective or image forming the lens. The rays of light come (so to speak) from a point, hence the form of reflector to be used in such a case must be one which will focus the rays from the back of the illuminant so they are caused to cross at this point. In this manner rays which would otherwise be lost are sent back to their source and thus on towards the condenser, following the course of the direct rays. If the light be required for some other purpose and has to be directed forward in a more or less so-called parallel beam then the illuminant must be placed the distance of the focus of the reflector from it. A reflector in one respect acts somewhat after the fashion of a convex lens with this exception; in the case of the lens, the rays pass through and form one conjugate foci beyond, whereas in the case of a reflector the rays come back again and form it in front.

Position of Carbons.

OLD LIMELIGHTER.—The upper carbon, which is the positive one, should be the thicker of the two, as it consumes more rapidly than the lower or negative carbon, the position of this latter should be slightly forward of the former, and the whole should be inclined backwards. The greater the sloping of the carbons, the less need the negative or lower one be placed in advance. Striking the arc means bringing the two carbons together for a moment and at once separating them the desired distance. From your remarks we gather that your questions deal solely with the direct current.

Kinematograph Show.

WM. M'INTOSH (Burslem).—We are much obliged for calling our attention to the matter, but it has probably escaped your notice that we commented upon it a couple of weeks ago.

Undulating Pictures.

PERPLEXED.—We think you are mistaken about the particular film subjects you mention. Having seen them all projected, we found them particularly steady, hence would be inclined to look for the fault in a totally different direction to that which you assume. Look to the stand upon which your apparatus is fixed, and probably you will find that it allows of a slight swaying motion to and from the screen, the very slightest movement in this direction will produce just what you complain about. Take particular notice as to whether the diaphragm at gate moves too on the screen. If so then our surmise is correct. Thanks for your good wishes.

Humming for Bee Films.

GEO. SPICER (Burton-on-Trent).—Re the details which we supplied for your benefit on page 246, there must be something wrong with the apparatus you have made, for it is simple to make and it answers admirably. There is no need to have the frame work "as thick as an ordinary leadpencil"; wire about the thickness of knitting needles is ample. Be sure that your four strands of the rubber band have not got a turn in them. Follow the details of the sketch. Several correspondents have written to say they have made them according to drawing, and that they produce in a most perfect manner the humming of bees.

Cylinder Valve.

ALFRED SNELL (W.).—Bear this well in mind. Under no circumstances apply any oil to the valve of the cylinders, for under certain conditions (which may or may not be present in your case) disasters have occurred through the presence of a little oil. So important is this that we again say "Never oil cylinder valves."

Shows Closed for the Season.

ROBT. OFFORD (Manchester).—We quite agree with you that many of the shows which announce that they are "closing for the season" will not again open. It is not to be expected that every kinematographic show will pay those who run it.

DUSSELDORF

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His First Girl.

A young girl of 16 and a youth of 18 are introduced to each other at a skating rink The youth is at once smitten and the next night calls at the girl's house. The little sister butts in, the hated rival appears, and, when finally sent home by the father, is obliged to walk, because he gave his last coin to the girl's little sister.

Code "Firgir." Length 745 ft.

A Belated Meal.

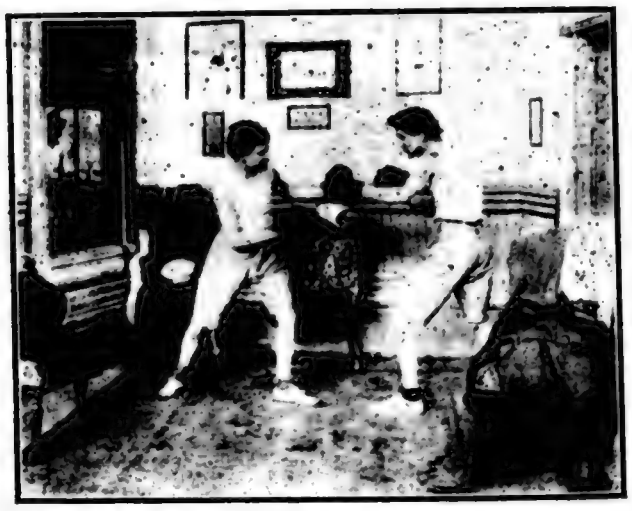
Upon arriving home Saturday night John finds company, with nothing in the house for dinner. He goes to the grocer's and makes purchases. On his way home he is intercepted several times by acquaintances, and when his hungry wife and friends locate him he is feeling very jolly. His wife alters his feelings with a beating.

Code "Lameal." Length 240 feet

The Sculptor's Love.

A young heiress, who spurns a French duke, is forced into an engagement by her father. After rescuing the heiress from highwaymen a young sculptor falls in love with her. He is in despair, after learning from the father of the engagement to the duke, but everything ends happily upon the appearance of the heiress and her confession of love

Code "Sculp." Length 449 feet



The Marathon Craze.

A cleverly contrived comedy in which the effects of newspaper accounts of Marathon races upon a household are shown. As a climax there is a surprising finish by an old grandmother, who trailed the contestants to a Marathon course.

Code "Maracra." Length 374 feet

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Hackney.

THE SEBRIGHT, Hackney Road.—Messrs. Stebbings & Bliss, whose astute management of picture palaces generally obtains the reward it deserves, have reason to be gratified with the success of the Sebright Theatre since it came into their hands. They don't mince matters in the way of films, but rather make strenuous efforts to put on the best to be got. This week they have submitted to an enthusiastic audience the magnificent art film representing The Last Days of Pompeii, besides fourteen other grand subjects. A feature of this establishment is the illustrated songs, and these are ably rendered by Miss Mabel Fleurry, L.C.V. The Saturday "mats" here are very popular with the youngsters of Hackney, and Mrssrs. Stebbings and Bliss take every possible precaution against fire by having at hand all the usual fire extinguishers. The operating box is also well protected. We note that the London Hospital benefits considerably during the year by this kinematograph centre because the proceeds of the popular Sunday evening entertainments are handed over to the "Forget-me-not" Bond of that excellent charity.

Holloway.

THE PARKHURST THEATRE (Manageress, Miss Fuller) continues to maintain its excellent position in the kinematograph world by exhibiting a series of films which will take a lot of beating either for quality or variety of subjects. This week Mr. George W. Grant successfully invited the public to witness The Zeppelin Airship (by Pathé), one of the most interesting series of pictures ever projected on a screen; also he exciting dramatic series known as The Abduction, and the great Art Film entitled Joan of Arc. Other films were Man Monkey, Belle Who Talks, Cinderella's Shoes, Canadian Rockies in Winter, Road to the Heart, The Process of Liquifaction, and others. This was the programme for Monday, and to-day (Thursday) an entire change will be presented to the patrons of the popular Parkhurst.

Islington.

RIVERS HALL.—This well-known home of animated pictures continues its prosperous career under the experienced guidance of Messrs. Stebbings and Edwards. Indeed, what they don't know about the production of motion pictures is scarcely worth knowing. Both the performances at 7 and 9 are crowded every night, and the repeated applause shows the spectators' delight. The chief films this week were The Langford and "Iron" Hague Fight, the beautiful and picturesque Art Film entitled The Last Days of Pompeii, from Lord Lytton's novel. These were supplemented by fourteen additional films of a high order of merit. The Sunday concerts, at which specially selected programmes are given, are very popular with the Islingtonians, who show their appreciation by the enthusiastic receptions given to every item.

Clapham Junction.

THE ELECTROSCOPE PALACE (Lessee, Mr. G. Fabbro; Manager, Mr. J. Fabbro, Jun.).—Big business continues at this popular Palace. The programme for the week included A Young Girl's Sacrifice, A Just Reward, The Story and Murder of Thomas à Becket at Canterbury Cathedral, The Shrimper, A Bad Sister, The Evil Spirit in a Girls' Boarding School, The Charmed Sword, A Night Out, The Cripples' Duel, The Inquisitive Professor, Ups and Downs of a Hat, An Unpleasant Legacy, The Amateur Champion, Bobby and His Balloon. Fabbro's Improved Singing Picture this week was "The Blind Violinist," a pathetic incident outside an hotel.

St. Pancras.

The VAUDEVILLE ELECTRIC THEATRE in Hampstead Road is making a bold bid for public favour by showing some attractive pictures, which may move to tears or create hearty laughter, but which are free from vulgarity. The programme this week includes The Man Who Walked on Water, The Great Invasion, The Old Song, Little Tich, The Man and His Latch Key, Tower of London, Troublesome Insect, etc.

Victoria.

The ELECTRIC THEATRE, Wilton Road (Mr. A. Bond, Manager).—Business is improving every day at this pretty bijou theatre in the Wilton Road.—Among the subjects portrayed this week none secured such intense interest as the great moral film called The Drunkard's Reformation. Other interesting series embraced The Tarantella Dance, Little Sherlock Holmes, Help! Police, The Gold Piece, A Matter of Honour, Boy and the Convict, and Oh that Beard.

Southwark.

ST. GEORGE'S PICTURE PALACE.—Mr. George Edwards, the genial lessee and manager of "St. George's," has had a tremendous week. With characteristic energy he put on the great glove fight between Sam Langford and "Iron" Hague. He claims that the pictures are the finest of a fight ever seen. Certainly it is difficult to believe that they were taken at the rate of about 2,000 exposures per minute at eleven o'clock at night. Judging by their quality they might have been taken on a lovely summer's day. The alterations at this popular picture palace mentioned in the WEEKLY recently are proceeding rapidly.

Strand.

THEATRE DE LUXE.—Another splendid programme has been produced this week, adding to the fame of this popular pictorial rendezvous. The films were The Gambler (Pathe Frere), Rose Designs (Pathe Frere), The Eavesdropper (American Biograph Co.), A Gruesome Farce (Pathe Freres), Jumping Competition in Rome, 1909 (Cines), Schneider's Anti-Noise Crusade (American Biograph Co.), Along the Wye Valley (Hepworth), A Fatal Flirtation (Lubin), The Suicide Club (American Biograph Co.), Home Fleet at Spithead (Gaumont).

Hammersmith.

ELECTRIC THEATRES, LTD., 255, Hammersmith Road, W. (Mr. G. Putnam, Manager).—The following fine programme has been attracting large audiences this week: A Kindhearted Man, A Tragical Love, A Revengeful Groom, In Time of Rebellion, The Merry Widow Hat, In Days of Oliver Cromwell, The Hindoo's Ring, The Little Rag Doll, Behind the Scenes at Punch and Judy's, A Hot Time in a Cold Quarter, A Bird in a Gilded Cage (1,000 feet), The Commander has Sugar, An Outcast's Sacrifice, Sweetheart's Birthday, Carried Off by an Eagle, The Boy Accuser, A Clever Trick, and Badger Hunting. The operating department is in the hands of Mr. M. J. Nyhan, "a man at the wheel" of considerable experience. He advocates perfect projection and sticks at nothing to obtain it, and the result is always a clear and steady picture backed by a brilliant light. He is ably assisted by Mr. A. Gale.

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Reports from the Provinces.

Liverpool.

OLYMPIA (Moss' Empires, Proprietors; Mr. Ernest Wighton, Manager).—Following a splendid variety entertainment the series of pictures including The Human Ape and Paying Up Day well maintain the high standard of this week's fare.

EMPIRE (Moss' Empires, Proprietors; Mr. Horace Cole, Manager).—Amongst the pictures given at this attractive theatre are The Human Squib, The Invaders, etc., meeting with a good reception.

HIPPODROME (Mr. Thomas Barrasford, Proprietor; Mr. Walter Hassan, Manager).—A series of excellent films are presented this week including A Child's Love.

BIJOU THEATRE, WATERLOO (Prof. Weber, Manager).—Good houses are attracted by the following splendid programme:—Before the Household Awakes, Baby's Chum, and pantomime Blue Beard.

NEW CENTURY PICTURE HALL, Mount Pleasant (Mr. Sydney E. Carter, Managing Director; Mr. E. A. Boden, Manager).—The magnificent reproduction of Victor Sardou's celebrated drama, La Tosca, the dramatic picture, The Prussian Spy, and Are We Ready? depicting Life in the Navy, are some of the interesting and splendid series presented this week.

WESTMINSTER MUSIC HALL (Weisker Bros., Proprietors; Mr. J. Nelson Bramble, Manager).—A thrilling episode, In Danger; of an adventure in the life of Nick Carter, the great detective; the dramatic picture, Miracle of the Necklace, and Making a Man of Billy Brown are a few of this week's splendid series.

EMPIRE, Bootle (Mr. J. Clewett, Manager)—Napoleon and Josephine tops the bill this week. Other interesting films are Scouts to the Rescue, A Just Reward, also The Winning Coat, A Sick Man's Dream, etc.

St. Helen's.

CO-OPERATIVE HALL (Weisker Bros., Proprietors; Mr. A. Evanson, Manager).—A very interesting series of films are being shown this week including Judge of Instruction, The Forgotten Watch, Wonderful Handbell, The Search for Oblivion, House Full, etc.

Southport.

ALBERT HALL (Mr. A. Roebeck, Manager).—Large audiences are being attracted here nightly. Life on a British Battleship is splendidly received; Voice of the Violin, A Suit Case, Troubles of a Stranded Actor, etc., are all excellent productions.

Wigan.

NEW CENTRAL HALL (The World in Motion Co., Weisker Bros., Proprietors; Mr. A. Russell, Manager).—The interest is being well kept up in the splendid series presented here weekly, good houses being the rule. This week the following excellent series are being shown:—Duel in the Time of Richelieu, Electric Safe, My Dollie, Lost Handkerchief, Picture Newspaper, and a highly dramatic episode Persecution of the Huguenots.

Hull.

THE CIRCUS (General Manager, Mr. Ed. Emerson; "Eventographist," Mr. E. D. Gruchy; Musical Director, Mr. Salkeld).—The firm hold which animated pictures have taken upon the Hull public is in no way decreasing, and the excellent entertainment of this class which is given at The Circus continues to draw large audiences nightly. With a complete change of programme each week the general satisfaction is not to be wondered at. During the past week the list included He Would Fish, Hot Temper, A Tale of a Shirt, A Busy Night, Count Ugolino, Foolshead Between Celibacy and Matrimony, The Bachelor's Dream, How the Bulldog Paid the Rent, What a Cold, Jim Engaged to be Married, Jack Ashore, Masaniello, and Foolshead King of Robbers. A special feature of the entertainment was a programme of illustrated songs by Mr. A. W. Stephenson. The selections from an extensive repertoire were "The Old Warrior," "When the Harvest Moon is Shining," and for the encores, which the audience nightly demanded, "When the Leaves Have Turned to Golden."

Tyne.

TYNE PICTURE HALL.—Mr. MacHarg the popular acting manager is still doing good business with his attractive programme. The Films this week were Weary Willie's Busy Day, Bicycle Highwayman, A Rude Hostess, Anti-Noise Crusade, Singing Picture—The Rain Came Pitter Patter Down, The Winning Coat, Johnnie's little Tricks, Smoker's dream, Slides—Down the Vale, Confidence and Man and Bull Fight.

Plymouth.

THEATRE DE LUXE (Proprietors, The Electric Theatres, Ltd.).—To be able to sit in a comparatively light hall and enjoy a cigar while looking at a very steady display of animated pictures accompanied by suitable music is undoubtedly a very strong attraction to a large proportion of the public. This at least has been the experience of The Electric Theatres, Ltd. Their cosy little theatre at Plymouth is quite a recognised institution in the town, and it is a very usual thing to see the "House Full" notice in the window every evening. The programme for the current week includes such films as A Soldier's Heart (Pathé), Lucky Jim (Biograph), Two Pigeons (Pathé), This is Unfortunate (Pathé), Tiergarten, Berlin (Urban), The White Slave, An Ingenious Revenge (Cricks & Martin), The End of a Tyrant (Pathé), and A Wooden Leg (Biograph).

Newport.

THE TREDEGAR HALL will be opened on August Bank Holiday as a permanent picture show, under the management of Mr. Walter C. Davis (Davis' Pictorial Enterprises), who has been for over ten years intimately connected with Newport amusements and is most popular both personally and for his entertainments in this town and the neighbouring districts. The hall, which has been taken on a long case will be redecorated, refurnished and reseated, and will be open on the once nightly system with animated pictures, illustrated songs, and refined variety at popular prices, viz., 2d., 4d., and 6d.

Barrow-in-Furness

NEW HIPPODROME.—Mr. Ralph D. Fenton must be very highly valued by the proprietors. His shows are always popular, and large houses are the order of the week in spite of the fine weather and opposition. They are showing this week Morgan the Pirate, Mystery of Edwin Drood, The Moneylender, The Squatter's Daughter, and Drama of Life. There is also a novel competition of the best suggested title for an unnamed picture shown on the screen in which £1 in paizes is given. On Friday next a Ladies' Beauty Competition is to be held.

Blackburn.

THE HIPPODROME (Managing Director, Walter De Frece; Resident Managing Director, Harry Yorke; Acting Manager, Reginald Yorke).—This hall reopened last Monday with another successful season before it. The programme included Pathé's great Art film Rise and Fall of Napoleon, supplemented by many other good pictures, among them The Runaway Dog, Domestic Rivals, The Inheritance of Baptiste Durand, Hotel Thief, etc.

Middlesbrough.

CLEVELAND PICTURE HALL (Mr. Thos. Thompson, Manager; Mr. J. Weightman, Electrician; Pianist, Mr. R. Colling).—The attractive films shown this week were The Gambler, The Treacherous Policeman, Bertie Buys a Bull Dog, The Burning Home, The Bee's Eviction, Revenge, The Commander has got Sugar, Foolshead, King of Robbers, Adventures of a Little Drummer Boy, and The Black Hand. Miss Lilian Normanville was very successful with her illustrated song Eileen Alannah.

Halifax.

GRAND THEATRE (Proprietors, The Northern Theatres Co., Ltd.; Managing Director, Mr. William Robinson; General Manager, Mr. Otto C. Culling; Musical Director, Mr. J. Whitelock; Acting Manager, Mr. S. Winks).—At the Grand this week the following films have been shown with the greatest success:—The Lady of Monsoreau, The Little Soldier, The Commander Has Sugar, The Spongers, The Generous Policeman, How they Made a Man of Billy Brown, The Derby, and His Only Friend.

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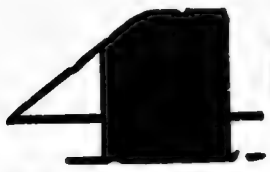

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The Hartlepools and Tees-side.

BLACK'S (West Hartlepool) had for the top of the bill that exceptionally fine Biograph picture, A Drive for Life, which called forth more than usual interest. Included also in a good programme were An Indian Ring, and When Jack Gets His Pay. The singing picture "John Willie, Come On" was much appreciated. Following these were The Snake Charmer, The Sick Man's Dream, The Money Lender, Lord Feathertop, Different Rulers, and others of interest. A word of praise is due to Mr. Robinson, the operator here, for the consistent manner in which he operates week after week.

THE CANADA PICTURE PALACE (West Hartlepool) showed The Pirates and The Sons of the Empire as the principal items in the programme. Others greatly appreciated were The Star of Bethlehem and The Road to the Heart. The "screamers" included A Rude Hostess and The Bogus Barber, whilst the sticky story of Patent Glue and Schneider's Anti-Noise Crusade nearly raised the roof. Special mention should be made of the illustrated songs by Miss Muriel Reid.

THE GRAND THEATRE (West Hartlepool).—An excellent series of pictures was part of the programme here during the week, amongst which were The Leader and Who Stole Casey's Wood?

THE EMPRESS PICTURE HALL (Hartlepool).—Mr Mathams had The Daughter of the Sun, The Wizard's Walking Stick, Easter Bells, A Meddlesome Boy, Jacob's Idea, A Day in Washington, A Mexican Water Fête, His First Stick, and numerous others both interesting and comic. Miss Vera Clifford was the vocalist for the week.

THE EXCHANGE HALL (Stockton-on-Tees).—A comprehensive programme was given here during the week, good houses again being the rule. The list comprised The Salvation Army Lass, The Honour of the Slums, Kind-hearted Men, The Wrong Coat, The Spoony Butcher, Mother Whipper, A Hot Time in a Cold Quarter, The Plumber and the Lunatic, The Deception, The Devil's Wand, and The Tower of London.

THE HIPPODROME (Stockton-on-Tees).—The principal subjects shown here during the week were The Fisherman's Fiancee and The Rent Collector.

At THE EMPIRE the films shown were Betwixt Love and Duty, and The Irate Father-in-law.

THE OXFORD showed, in conjunction with a good variety bill, Houdini's Adventures in Paris.

Monkwearmouth.

WHEATSHEAF HALL (Proprietors, The New Animated Picture Co.).—The great draw during the week has been Convict 99, A French Midnight Tragedy, For His Daughter's Sake, How Foolshead Pays his Debts, The Pulveriser, Farmer Jones goes to Market, and Marvellous Fluid.

Altrincham.

THE CENTRAL THEATRE (Weisker Bros., Proprietors).—This week's attractive programme is being well appreciated. The series include Two Sergeants, Electric Policeman, Gipsy Child, Madeira, Mr. and Mrs. Brown go Motoring, and Moving In.

Ashton-under-Lyne.

THE PICTUREDROME (Weisker Bros., Proprietors; Mr. J. Marks, Manager).—The principal film presented this week is On the Western Frontier, with its dramatic features of life in the Far West. Nat Pinkerton, Jack the Kisser, On Board a French Battleship, etc., are attracting large houses.

Accrington.

THE PICTUREDROME (Weisker Bros., Proprietors; Mr. J. Hargreaves, Manager).—The programme is of the usual excellent character and includes A Gold Piece, Bertie Buys a Bull Dog, Madwoman's Child, Toothache, and Voice from the Dead.

Birkenhead.

THE NEW THEATRE ROYAL, Argyle Street (Mr. W. W. Kelly, Proprietor; Mr. Reginald Grant, Manager).—Weisker Bros.' show of moving pictures is here. Pathé's great Art Film, The Fear, is being enthusiastically received, and keenly appreciated by large audiences nightly. The other subjects are well up to date, including The Pirates, Inexperienced Angler, A Good Tip, and Dog and Bone.

THE QUEEN'S HALL, Claughton Road (Mr. J. F. Ward, Proprietor).—Good business is still being done. The principal subjects are On the Western Frontier and The Marathon Race.

TRANMERE MUSIC HALL (Mr. Saronie, Proprietor).—A very interesting series of pictures is being presented, The Cotton Industry of the South proving most instructive, Master and Man, Chicago May, and the following subjects are being well received—Rafles, King of Detectives, Polite Parson, Magic Carpet, and Foolshead Wrestling.

Sheffield.

CENTRAL HALL (Proprietors, Jasper Redfern, Ltd.; Manager, Mr. F. W. Holmes; Operator F. E. Pearson).—The Red Hand succeeded in drawing large audiences. Supporting was a strong programme composed principally of dramatics, with On the Western Frontier (Edison), At the Altar (a smart production of the American Biograph Company), Playing Patience, The Piece of Gold, How Houdini Tricked the Police, and a laughable comic Johnny's Little Tricks. The variety artists also secured a fair share of approval.

THE GRAND (Proprietors, The Vaudeville Syndicate.; Manager, Mr. Alfred Turpin; Operator E. A. Barber).—The fine series Mr. Turpin presented to the Grand patrons last week will undoubtedly result in a big advertisement for this popular hall, which is one of the most suitable buildings in Yorkshire for pictures. The two principal films were very interesting dramatics,—The Daughter of Romany and The Blacksmith's Daughter. Others also shown were Veiled Beauty, The Witch's Cave, Her Dog Friend, the amusing films The Lucky Tramp and The Mysterious Thief. I should like to suggest that the film illustrating the performances of Little Tich would be a great draw, for here the now famous comedian commenced his career, and who could resist visiting the old place where the little gentleman with the long boots who can now command a salary of £600 per week was at one time glad of the opportunity to appear a week for one solitary 'jimmy o' goblin?"

HILLSBRO' PALACE OF VARIETIES (Proprietor, Mr. J. C. Brothwell)—Mr. Brothwell's pictures attract enthusiastic audiences at Hillsbro's only place of entertainment. The films shown were The Rural Postman, The Caterpillar and the Traction Engine, A Dream of Luck, The Doings of a Fool, Her Ma-in-Law, and Our Cousin from Abroad. Owing to great success Winond and King, in a sharpshooting performance were retained another week, and sharpshooting competitions were held on Thursday night and proved very successful.

THEATRE ROYAL, ATTERCLIFFE, (Managing Director, Mr. Frank Macnaghten; Manageress, Miss Hope; Assistant Manager, Mr. L. V. Waite).—Large crowds assembled at the Theatre Royal to witness the great fight between Langford and Hague. The local champion was cheered by the audience for his splendid attempt to win the great honour. Whilst Hague was being lifted from the ground after the knockout one young supporter shouted "Ne'er mind, Iron, tha'll do it nex' time." Some splendid dramatics were also exhibited, including The Meudon Butcher, Fraternal Jealousy, and Isabella Orsine (Duchess of Bracciano), The 1909 Derby, Elixir of Dreams, Patent Glue, Magic Carpet, Love Tabloids, and The Major has No Dress Suit, completed the picture programme. Miss Lucy Bernard was successful in her illustrated songs, and the Cinephone still keeps going.

RAYMOND'S PALACE, ATTERCLIFFE (Lessee, Mr. Matt. Raymond; Manager, Mr. E. H. Dobson).—Mr. Raymond opened the Palace last week to large and enthusiastic audiences. The pictures were excellent in every respect and included The Black Hand, Rent Day, England's Might, A Lesson in Electricity, Maggie Chases a Man, For His Daughter's Sake, Making a Man of Billy Brown, Bottled Humanity, and A Motor Ride for Life. The title slides, of which Mr. Raymond makes a special feature, are a great help to the pictures and cannot fail to be successful in the Attercliffe district.

EMPIRE.—Napoleon, Emperor of France and Man of Destiny, received great attention at the Empire. This fine film was specially billed by the management.

BARRASFORD'S HIPPODROME.—'Arry and 'Arriet's Night Out was shown by the Barrascope.

SURREY MUSIC HALL (Proprietor, Mr. Frank Howson).—Handy Man at Play, The Apostle of Gaul, and A Man-Bull Fight were shown at the Surrey.

Oldham.

THE HIPPODROME.—That the Hippodrome is very popular as a picture hall was demonstrated by the three large and enthusiastic crowds that visited it. The principal films are The Bee's Eviction, The Bicycle, Dog and Bone, A Strong Woman's Lover, and Electricity for Nervousness, all of which were much appreciated and loudly applauded. Mr. Lester King delighted the audience with his illustrated songs.

BROWN'S PICTURES.—The pictures exhibited at Brown's Assembly Rooms are always highly appreciated by crowded houses. Recent programmes have shown dramatic films A Roue's Heart and a Drunkard's Reformation. Manœuvring of a Life-boat is both educational and interesting. In the comics Foolshead, the King of Robbers, is very funny. The Human Ape and numerous other pictures are also shown.

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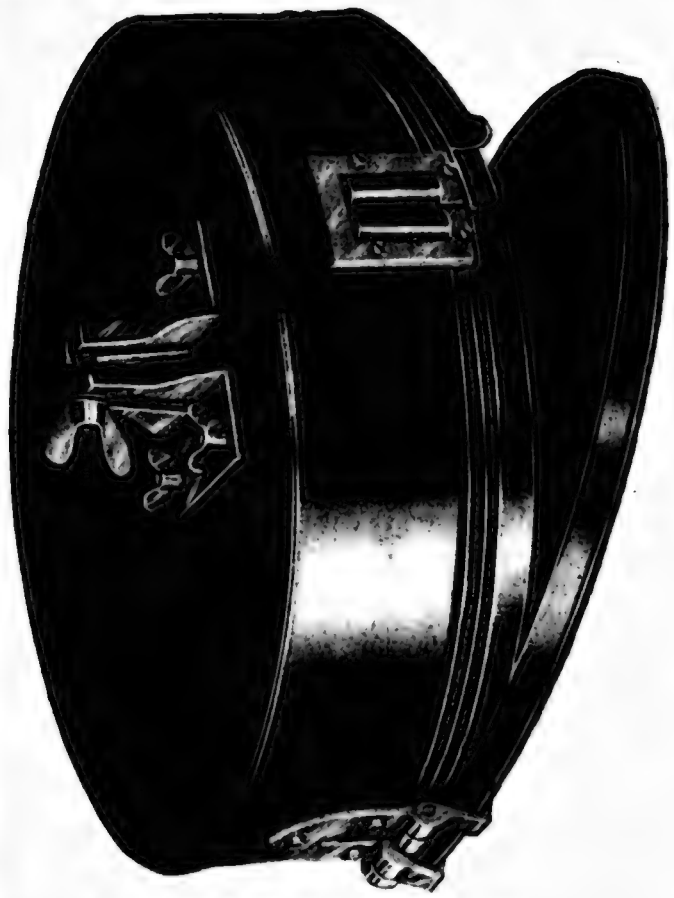

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Newcastle-on-Tyne.

THE ROYAL PICTURE HALL is doing good business, in spite of the fact that there are so many shows in the district. The pictures are projected in a masterly manner by the young operator Mr. Joseph Thompson, who is also a clever electrician. The show is in a partially lighted hall, with rising shades for the lights, which have been disguised, in order to keep stray light from the sheet and from the eyes of the audience.

Kingston-on-Thames.

ST. JAMES' HALL (Mr. Sidney Bacon).—The Coaching Marathon is the special feature this week, and is a magnificent picture. Other successful films are 'Tis an Ill Wind, Convict 5874, The Stepfather, Pretty Girl of Nice, Pair of Truants, and Little Street Singers.

Carlisle.

PUBLIC HALL (Mr. Sidney Bacon).—Another strong programme with the usual success. Amongst the most successful pictures are The Stepfather, Pretty Girl of Nice, Little Street Singers, 'Tis an Ill Wind, and Convict 5874.

York.

VICTORIA HALL (Mr. Sidney Bacon).—The feature this week at this popular hall is a magnificent picture of the Naval Review at Spithead, which rouses immense enthusiasm. Other successful films are Convict 99, Amateur Theatricals, A Jealous Dog, Making a Man of Billy Brown, An Aeroplane Trip with Wilbur Wright, and the Warwick Cinephone.

North Shields.

BORO' THEATRE (Proprietor, Mr. George Black; Manager for Circuit, Mr. Geo. Black, jun.).—The management of this popular hall have compiled a really excellent programme. Among the films are The Children of the Plains, A White Lie, The Aduction, Turning Spy for Revenge, Views of Milan, Invisibility, Johnny's Little Tricks, and Two Bad Boys. The singing picture with "Tommy's Woodbines" is well received.

HOWARD HALL.—The management of the Anglo-American Picture Co. are to be congratulated on another splendid up-to-date programme this week. The dramatic subjects were well received, especially The Cord of Life, Braving Death to Save a Child, The Spy, and A London Fire. Among the really mirth provoking comics were Jones's Amateur Theatricals, The Bogey Woman, The Forgotten Umbrella, The Sorcerer.

CENTRAL PALACE.—There was a first-class programme of animated pictures this week. A splendid turn is provided by the Latone Trio in their beautiful song scena "Dreamland," illustrated by over two dozen superb lantern slides. The kinematograph, as usual, provides a first-class turn, and among the splendid films shown are A Tragical Love and Have You Seen My Head. The steadiness of the pictures and clearness of detailed outline is dne entirely to the capable manipulation of Mr. Jack Rowe, A.M.P.S., the operator.

TYNEMOUTH PALACE.—The vaudeville company at Tynemouth Palace this week is indeed excellent and is being well received by large audiences. As usual the pictures form an important item in the programme and are shown in a most clear and vivid manner by the operator, Mr. Plough.

South Shields.

TIVOLI.—Mr. George Black's excellent pictures score another signal success at this hall this week, and each evening are heartily received by large and thoroughly appreciative audiences. The latest productions in animated photography are shown, including The Avenger, The Gambler, The Deserter, Rescued by Boy Scouts, A Vanished Dream, The Inexperienced Angler, and Jagger Beats all Records.

PRUDENTIAL HALL.—Once again the Imperial Living Picture Company are to the fore with a splendid selection of animated photography, The pictures are very steady, any trace of flicker being totally imperceptible. This capable manipulation is due entirely to the operator Mr. Mitchell. The following were the fine films:—The Deserter, The Poacher, The Ancestor's Treasure, Evicting the Bees, The Old Bachelors Dream, The Human Squib. Jim is Engaged to Marry, and My Feelings. The Cinephone adds to its long sequence of successes with the Parody on "I'm Wearing my Heart Away for You."

TEMPERANCE HALL.—At the Temperance Hall this week the King's Picture Company provide excellent fare for their patrons. The pictures included The Murder of the Duke of Guise, Lady Helen's Escapade, An Ill Wind, The Human Squib, and Lucky Jim.

COSY PICTURE HALL.—The Pioneer Picture Company have another first-class series of pictures at this hall this week, including The Star of Bethlehem, A Simple Story, A False Friend, A Human Ape, and The Troubles of an Actor. The Cinephone was well received.

Jarrow-on-Tyne.

THE KINO PICTURE HALL.—A nicely varied programme this week includes The King's Derby (as headliner), and The Curate at the Races, Across Siam on the River Menam, The Deserter, How They Made a Man of Billy Brown, Who Stole Casey's Wood, The Wizard's Stick, and The Voice of the Violin. "Let's Have a Song About the Boys" and "I Get Dippy" on the Kine-phone (Cinephone) and Tyler's Topicals (as the Kine Mirror). The large audiences greatly appreciated the lucid explanations of Mr. J. R. Scott and the way in which the pictures are projected. The "effects," which are worked exceedingly well at this popular hall (by Mr. Nicol Chat), make a great deal of difference to the pictures.

THE PALACE (Proprietor, J. Lamb; Manager, A. Clarance).—In spite of the fine weather and light nights crowded houses are the rule, and an extra strong bill with Drink as the chief picture, supported by The Two Sergeants, The Coat Came Back, The Vaccinator, Rastus and the Pork Chops, and Foolshead Commits Suicide. Owing to the audiences keeping to their usual patronage and there being no dropping off in the attendance the management have decided to run right through without the usual break (of a month's holiday in July) this summer, and they (the management) are to be congratulated on the consistence of their numerous patrons, which shows that without exception good programmes have been given.

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Round the Shows.

We shall be glad if Showmen and Exhibitors will send us their Programmes, List of Films, or any information respecting their doings. Contributions should be written on one side of the paper only and cannot be used otherwise.

Cleethorpes.—The Kursaal re-opened on Monday with a kinematograph entertainment. We hear Mr. Nation will be principal operator. The building is well positioned to do excellent business.

Market Hall, Whitehaven.—The Edisonia pictures produced by Mr. Victor Branford included the popular moral film A Drunkard's Reformation, Pathé's great film Napoleon and Josephine, A Brave Irish Lass, Bertie Buys a Bulldog, Houdini, the Handcuff King, The Last Conquest, Callino Objects to Work, The Witch of Seville, Mother Mitchell's Cat, The Lion's Bride, Drawing a Colour Line, A Pair of Kids, and Kathleen Mavourneen.

Rochdale.—Pringle's Picture Palace.—A fine programme this week brought crowds to the house. The pictures included the fascinating life history of Joan of Arc, the Maid of Orleans, and the magnificent film showing the revolution in Turkey, called The End of a Tyrant. There were also beautiful travel pictures illustrating a journey from Yokohama to Kyoto, and a thrilling dramatic called The Gamekeeper's Son. The comics were A Cure for Bashfulness, The Pulveriser, and Domestic Rivals.

Villette Picture Hall, Sunderland.—Lessee: The Chicago Animated Picture Company, General Manager Mr. P. Harrison, Pianist Miss Clifford, Acting Manager, and Kinematographist Mr. Les Salmage. A well chosen programme is as usual submitted. The Bellringer's Daughter and The Orphans, stand out among the dramas, while the comics include, Ticket for Two, The Drunken Mattress, The Burglar and the Clock, and an interesting scenic picture showing Victoria Fal's. Leslie Salmage assisted by Miss Glenville perform a mystifying sack illusion, while the humorous farces still find favour.

Gaiety, Aberdeen.—Encouraged by the great success of the life drama of Napoleon and Josephine, Mr. Dove Paterson produced this week the companion picture called The Man of Destiny, which proved another instantaneous favourite. Among other good pictures were Married in Haste, Dream of a Bachelor, The New Governess, A Pair of Kids, A Sound Sleeper. The pictorial trip for the week was the Isle of Wight. The Gaiety's singing pictures continue to be great catches. The cinephone song for the week was "Waltz must change to a march" by Mr. Hamilton Hill.

Great Grimsby.—Mr. Edward Gray this week terminates a highly successful season as resident manager of the Hippodrome here for Messrs. Raymond. During his period of control every possible record at the hall has been eclipsed. Mr. Gray leaves to undertake his ninth consecutive managerial summer engagement at the Britannia Pier, Great Yarmouth, at the termination of which he hopes to rejoin the standard of the Raymond circuit in an important supervising position. The Marconis have been attracting good houses as an adjunct to the pictures; their turn is at once bewildering and novel.

Pavilion, Sunderland.—Among many excellent films this week one excited more than usual interest among the public. This was The Wanderer, a domestic drama showing the perils and temptations of a country lad seeking his fortune in a great city. Others were The Two Pigeons, a thrilling subject of general interest, and a drama of the sea entitled A Sailor's Honour. The humorous side of life was well portrayed with Jacko the Artist Monkey's Excursion, Lady Helen's Escapade, The Sheath Gown, and Absent Minded. To-night (Thursday) the eightieth variety competition takes place for local singers, comedians, dancers, and instrumentalists, etc. Tom McGregor, a winner of a former Pavilion competition, has also been appearing this week.

Colne.—Central Hall, Colne Lane, has had a very successful week with the following list of pleasantly diversified pictures:—The Duke of Guise, an entrancing historical story portraying the plot to assasinate the Duke by order of King Henry III.; also ever popular Billy Brown, The Gold Piece, A Friend in the Enemy's Camp, Cure for Rheumatism, How Foolshead Pays His Debts, The Boy and the Convict, and The Merry Microbes. A specially grand entertainment has been arranged for next Saturday afternoon.

Bolton.—Picture Palace, Bury Road.—Manager Rhodes is doing big business here with the Excelsior Picture Co. His change of programme this week introduced to the public the striking drama entitled Falsely Accused; the pathetic drama, A Workman's Honour; beautifully coloured Japanese plays; a romantic drama entitled The Mountaineer's Son; A Day in the Life of a Sicilian Hermit (superbly tinted); The Pretty Girl Farmer, the finest series of coloured pictures ever shown in Bolton, and the following laughable films: Scent of a Police Dog, Old Maid's Inheritance, Ragman's Bargain, Invalid with the Wooden Head.

Harrogate.—St. James' Hall.—Much interest has centred in the New Century animated picture entertainments this week, so exceedingly diverse and attractive have been the programmes. One feature is Alexander Dumas' dramatic story, The Three Musketeers, by the Cines Company, and another which causes unrestrained laughter is the Experiences of an American in London. Travel series are well represented by Shipping of Gottenburg and A Tour Through Russia. Mr. Felix Rimington and Master Randy Simpson are adding to their popularity with new songs. A fresh programme next week will include The Birth of a Big Gun, dramatic story picture, Forgotten, In and Around Barcelona, The Derby. New illustrated songs and humorous pictures.

Ipswich.—Poole's Picture Palace.—There is plenty for the enjoyment of the patrons of the Lecture Hall, Ipswich, during the current week, Messrs. Poole presenting an excellent exhibition of animated photography, the pictures being of the best possible kind. The subjects on this week's programme include The American's Record Trip, The Bohemian Girl, The Castaways, The Gamekeeper's Son, The Derby, and many comical films also well worth seeing. Many of the films are pleasingly hand-coloured, while others are toned in a variety of shades, so that the entertainment never becomes wearisome. Miss Eileen Russell paid a return visit and captivated her hearers by her illustrated songs, "Our Glorious Empire Day," and "When you know you're not forgotten." The cinephone subjects were "Won't you waltz the Merry Widow waltz with me," and "Laughing Song." Mr. F. Kingsley proved an admirable pianist.

Shaftesbury Hall, Swansea.—Again Mr. Coutts is to be congratulated on his eminently attractive programme for the week. The films this week were The Gamekeeper's Sons, An Earthly Paradise, The Watch Dog, A Bachelor's Supper, What a Cold, A Drive for Life, Jim Engaged to be be Married, Mr. Stubborn, A Fight from the Top of a Battleship, Lucky Jim, The Joys of Tight Boots, Face at the Window, and When Races Hate.—Crowds bright and gay throng the popular People's Palace, Swansea, in the High Street, also run by Mr. Coutts, where the varied pictures are an endless source of pleasure to the grown ups and wonderment to the young. This week Mr. Coutts, assisted by his capable acting manager, Mr. S. J. Powell, put in a similar programme to that of the Shaftesbury. In both places illustrated songs are rendered by efficient vocalists and the cinephone is brought into requisition. The stage manageress is Miss Agatha Halford and the operators are Messrs. Collard and Wilcock.

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THE RECEIVER'S DOOM.—This film can be recommended to those who like full-blooded drama with plenty of incident and excitement. The story goes with a swing from start to finish, and is furnished with a dramatic and well-staged climax. In a quiet country road a carriage is attacked by two desperadoes, who shoot the driver and seriously wound the passenger. The latter manages to mount the box and drive away, and meets some policemen, who drive back with him to the scene of the attack. Here one of the robbers, wounded, and deserted by his "pal," gives the police information which leads them to the den of a receiver of stolen goods, with whom the thief is haggling when the police break in. A desperate struggle ensues, in which three policemen are laid on the floor senseless, and the receiver at last escapes to the roof, followed by the remaining policemen and a detective who has entered The desperate struggle is continued on the roof—one officer being thrown into the street and another shot by the desperate man, who then climbs a telegraph pole, followed by the detective. The two come to grips, clinging to the wires, and their weight causes the pole to give way and precipitates them into the street, where the criminal is found to be dead. The fall is very effectively shown, and the scene on the roof is particularly well staged.

VOTES FOR WOMEN: A CARICATURE.—This is a cleverly arranged trick film, worked with the aid of Armstrong Silhouettes. The figure of a typical suffragette is shown in black outline against a white background. Before her is a small pedestal, from which she mysteriously produces a vase with the legend "Votes for Women" in white letters. The pedestal then gradually subsides, telescopic fashion, revealing the figure of a tiny policeman, who smiles affably at the suffragette. The latter, offended, takes his truncheon and pokes off his helmet, juggles with it and balances it cleverly on the truncheon to the surprise of the Bobby, at last causing the legend "Votes for Women" to appear on it before it disappears entirely. A large "picture" hat now appears on the lady's head and the added attraction causes the susceptible policeman to make love to her, kneeling on the pedestal and handing her a flower, which she contemptuously throws away. Tired of the officer she "vanishes" him and conjures up a quaint bow-legged negro figure, who after dancing quaintly rises into the air and vanishes. The policeman then reappears and the finale shows the moon in the corner of a black screen in which the bobby and the suffragette are observed engaged in osculation.

NAT'S CONVERSION is the story of a drunkard and wife-beater, who is induced to see the error of his ways by the agency of an unconventional clergyman of the "muscular Christian" type. The clergyman finds Nat drunk in the "pub" and takes him home to his wife and three children. As soon as he has left the place the man attacks his wife, and one of the children runs after the clergyman and brings him back. Nat resents the interference and strikes the parson, who politely invites him into the street and in a ring of rough characters punishes him so severely in a brisk round of fighting that Nat goes indoors like a lamb. A week later, however, he is back at his old tricks, and, arriving home drunk, turns his wife and family into the street and settles down to sleep. An accidental movement of his arm overturns the lamp, and in his muddled state his efforts to put out the flames only cause them to spread. The frightened wife outside sees smoke coming under the door, and again despatches a child for the clergyman. The latter at once smashes the window frame, forces an entrance, and carries out the drunkard, injured but still alive. The second and more severe lesson is sufficient, and the concluding scene shows Nat, returned from hospital and surrounded by a happy family, engaged in a game of draughts with the parson.

VITAGRAPH COMPANY OF AMERICA

THE MARATHON CRAZE.—In the boys' room the two sons don their running costumes, put on their overcoats, and go to the dining room. The boys tell that they are starting for the track. Father and the rest of the family follow—even the grandmother picks up her crutches and hobbles out. Down the street several neighbours are picked up, and the crowd starts for the track. They line up for the race, and at different points several of the contestants drop out exhausted. As the finishing line is neared the old grandmother hobbles along in the lead, and finally crosses the tape a winner. The boys, who have dropped out some time before, pick her up and carry her away on their shoulders.

THE SCULPTOR'S LOVE.—A wealthy Irish gentleman and a French duke are talking as the former's daughter, dressed in a riding habit, enters. The duke proposes to the young heiress and is spurned. The father, thinking of the title, compels his daughter to become engaged. She determines to have her own way, decides to change clothes with her maid, and leaves for a week's vacation. A note is left for the father, and the lady and her maid depart. While walking along a country road two men spring out and seize the young ladies. Help in the form of a young sculptor, son of an Irish innkeeper, opportunely arrives. He falls desperately in love with the maid as he believes, but in reality the heiress, and to all appearances the feeling is reciprocated. Two days later we find the young lady in the studio posing. The sculptor tells of his love. The heiress debates for some time, finally yields, and they are in loving embrace as the irate father and duke burst into the room. The old gentleman scolds his daughter and upbraids the sculptor, and tells him that the girl is an heiress and engaged to the duke. The sculptor is dazed at this declaration, believes that the girl has been deceiving him, in rage denounces her, smashes the marble bust on the floor, then sinks down brokenhearted. The two girls, the duke and father return home, where the heiress absolutely refuses to marry the duke, takes off his ring, tramples it beneath her feet, and rushes out for her lover's home. The young sculptor has brooded over his sorrow and decides to end it all. He takes a dagger from the table and is just about to bury it in his body when the heiress enters and prevents him.

HIS FIRST GIRL.—The story opens in a skating rink, where Belle, a young girl of 16 or 17, has just finished skating. Fred, a lad of 18, comes up and is introduced to Belle. He is at once smitten, and as both live in the same direction he sees the girl safely on the car. Fred is invited to call the next evening. On the following evening he dresses with more than usual care. At the young girl's home we find her putting the parlour to rights and preparing for the caller. He arrives, is introduced to Belle's family, and is getting along famously when George, a boy of his own age and an old friend of the family, appears. He gives the little sister a quarter, and, Fred, in order to keep his end up, does the same, and parts with his last bit of money. Ten o'clock arrives and the young lady's father gives orders for them to leave. The two boys go out together and on the steps almost come to blows. They start off in opposite directions. Fred rushes to get a car, when, of a sudden, he remembers that he has no money and must walk the three miles home. On the way he is almost scared to death several times, reaches home at last and finds the door locked. As he climbs up the front porch he is set upon by a policeman, but when the mistake is discovered Fred gets to the roof and crawls through the window. In his room the boy takes Belle's photo from his pocket and gazes lovingly at it.

A BELATED MEAL.—John comes home on Saturday night with his week's salary, finding company awaiting him. John's wife explains that there is nothing for dinner, so he starts out to get

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something. He goes to his grocer, buys a chicken, some vegetables and groceries, and is on his way home when two friends waylay him and ask him to have a drink. They have several, and John starts homeward again, when he meets other friends who insist upon his drinking with them. He does not refuse, they part at the corner and John starts for home alone. The boys notice his condition, pelt him with snowballs and fasten his coat to the lamp-post. At home his wife and friends are getting hungry and wonder what is keeping John. They finally get desperate and start out to find him. He is soon sighted, and taken to the house, where wifey sobers him up with a good beating.

THE ANGLO-AMERICAN FILM MANUF^TG CO

THE BACHELORS' PUDDING.—A real good comic film showing the efforts of two lonely bachelors to make a plum pudding. When boiled the pudding is so hard as to defy the efforts of the amateur cooks with hammer, saw, and hatchet. In disgust the pudding is flung through the window into the street, where it alights on the silk hat of a passer-by, who enters the house and demands compensation. The pudding is found in the roadway by a woman, who thinks it is a dangerous bomb and informs the police. Thereupon follows a really comical presentation of the efforts of the frightened constable to convey the "bomb" to the police station, which he does to the consternation of the inspector. The owners of the pudding are found and explanations ensue, and the end comes with the pudding dancing a jig, having attracted to itself the quill pens on the inspector's desk, which form arms and legs.

THE GAUMONT CO

Topical events are prominently represented in the Gaumont films for the week. THE COACHING MARATHON is represented in a series of very pretty scenes, in which the long string of coaches with their superb horses are seen setting out from Hampton Court, passing through Richmond at a spanking pace, and finally entering the arena at Olympia. The latter scene is of remarkably good quality and marks a triumph for the Gaumont Company, for whom the authorities removed the curtains from the roof, enabling a most successful picture to be secured.

THE NAVAL REVIEW AT SPITHEAD also came in for attention, and the magnificent spectacle arranged for the benefit of the Empire Pressmen is reproduced in its every detail in a film of fine quality. The much discussed *Dreadnought* and its sister vessels—some even more formidable—are seen in a series of views taken at close quarters from a vessel travelling round them—every detail of armament and design being clear. A superb view is given of the long double line of vessels, stretching as far as one can see, down which the visitors' vessel passed; the submarines are seen passing in line, and the torpedo attack on the *Dreadnought* also shown. Then come views of the attack on Whale Island—the driving back of the defenders and their ultimate victory, concluding with a fine march past of "the men who man the ships."

A splendid example of hand colouring is issued with the title CROWNING—although sub-titles would lead to a more easy understanding of certain of the scenes. Each of the latter is enacted in a pretty mask in the form of a laurel wreath, and represents a different age of history. In one, a Roman soldier is crowned with all due solemnity with a laurel wreath by his fellow citizens as a reward for his victories. In another, the symbolical crowning of a bride is shown, while the crowning of Christ with thorns is also reverently portrayed. The lighting, staging, and colouring are superb, each scene having the appearance of a painting from a master hand.

An interesting railway ride through THE DUVAR GORGE takes us at great speed through a charmingly beautiful countryside. For a great distance the railway runs by the side of the river and fertile country alternates with mountain passes. The quality is excellent.

THE ARRIVAL OF LIEUTENANT SHACKLETON at Charing Cross Station was specially filmed by Gaument's, a short length showing the arrival of the train and the Lieutenant, carrying his baby, making his way out of the station amid a cheering crowd.

THE HARASSED BACHELOR deals with the troubles of a young man who has so far withstood his parents' entreaties to choose a wife and one day is confronted by a bevy of young ladies summoned by his mother and father and told to pick the one he wishes He takes to his heels instead, pursued by the ladies, leads them a fine dance, and reaching home first appeals to the maidservant for protection. The latter turns away the would-be wives and then proposes to and is accepted for the vacant position herself.

R. PRIEUR.

A MYSTERIOUS CRIME—A valet, finding that his master has a great deal of valuables in his bureau, takes him unawares and stabbing him, takes the money. A friend finds the body on the floor, and picking up the weapon as the daughter, a little child, peeps into the room, the unhappy friend is taken for the culprit. Before the magistrates he is denounced by his friend's wife and child. The valet is struck with remorse and going to the scene of the tragedy is arrested and the innocent man set free.

STRIKE TIME IN PARIS.—One after another the different tradesmen strike. The soldiers have to take the place of the strikers, which causes them extreme amusement, and they are quite sorry when they are back again at their military routine.

THE BOGUS GENERAL.—A general has ordered a new outfit, but the young boy who is sent to deliver it meets with friends and the parcel is taken by a person, who attires his slightly elevated friend in the dress. He visits the different barracks, etc., reviewing the soldiers, who are amazed at the behaviour of the supposed new general. Finally the real general appears on the scene and the sham one is taken off to gaol.

EDISON

EDISON MFG. CO LTD. Edison Works Wellesden LONDON N.W.

THE INTERRUPTED JOY RIDE.—Mr. Simpkins decides to buy an automobile. After inspecting several, decides on a large car. While driving home in the machine, his chauffeur is arrested for furious driving. Mr. Simpkins is prevailed upon by his friends to run the car. Having no knowledge of the handling of the automobile, Mr. Simpkins has his own troubles. His first encounter is with an old farmer pushing a wheelbarrow, and the farmer barely escapes with his life. The latter enlists the services of a police officer, who attempts to follow the fast disappearing car. A tramp lying in a nook by the roadside barely escapes. Two lovers in a hammock are upset by the car in its mad drive. A picnic party having lunch in the woods are scattered. A nurse pushing a baby in a carriage is the next target and the carriage upset. She chases the automobile, and, as it stops, climbs aboard, but they manage to shake her off. The Joy Riders are brought to a sudden stop by another automobile, and Mr. Simpkins ends his trip by being arrested and placed in gaol.

THE OTHER FELLOW, OR A FIGHT FOR LOVE.—Two chums, Tom and Andy, become rivals for the hand of the fair Clara. She is unable to determine which of the two to accept. The rivals every time they meet argue the matter and end in a fight. The first encounter results in torn clothing and injured faces with honours about even. At their next meeting, a few days later, the battle is renewed, but this time with sabres. Such weapons, however, are only for those skilled in the use of them, and the boys end up in a second fist fight. Another encounter follows the next day with revolvers, but they are poor targets for each other and wind up with the usual method. Meanwhile the fair Clara is wooed and won by an impetuous Frenchman and they are

LATEST PRODUCTIONS.

Week's Current Films denoted by asterisk *

HEPWORTH MFG. CO.,
17 Cecil Court, W.C.

	Feet
*Within an Ace	350
*The Rivals...	425
*Only a Tramp	350
Along the Wye Valley	375
Inexperienced Angler	475
Story of a Picture	550

CLARENDON FILM CO.,
Clarendon Rd., Croydon

*Juggins' Motor Skates	585
Morganatic Marriage	490
The Invaders	—
Hard Times	390

LUBIN FILMS
Markt & Co. (London), Ltd., 6, City Road, E.C.

*Our Ice Supply	200
*Boys will be Boys...	595
*House of Terror	230
*Master of Black Rock	875
Why the Mail was Late	610

THE GAUMONT CO.,
Chrono House, Sherwood St.

*Harassed Bachelor	380
*Railway Ride through the Duvar Gorge	330
*Naval Review at Spithead	660
*Coaching Marathon	270
*Blind Man and His Dog...	530
Impervious Tramp	476
Boiling Billy	411

THE WALTURDAW CO.,
10 Dane St., W.C.

*The Great Lottery	1050
Domestic Rivals	176
Romance of Life	982
The Poucher	630

THE CINES CO., Ltd.,
Arundel St., Strand, W.C.

*Round the Coast of Italy	351
*A Careless Life	995
*Irascible Gentleman	479
Through Abruzzo	226
Vanished Dream	234

URBAN-ECLIPSE-RADIOS,
Urbanora House, Wardour St.

*Naval Review at Spithead	300
*Attack on Whale Island...	600
*Training of German Boy Scouts	310
*Germany's Aerial Fleet	355
*In the Canadian Rockies	500
*Euston to Erin	1430
The Fighting Top of a Battleship in Action	335

WALTER TYLER, Ltd.,
The Film House, Gerrard St., W.

On Water-Ski	225
Tollfors, Sweden in Winter	230
Captains Honour	698

LONDON CINE. CO.,
154 Charing Cross Rd., W.C.

Morris Beef Co.'s Team	130
Preparing American Horses for Show	208
White Slave	380

ITALA CO.,
Corso Casale, 91, Torino, Italy
Agents—WALTER TYLER, Ltd

*The Man in the Iron Mask	1050
*Foolshead (No. 9)—As a Sportsman	525
No. 8—Between Celibacy & Marriage	495
Mr. Stubborn	375

WARWICK TRADING Co.
113-117 Charing Cross Road

*Coaching Club Meet	—
*Royal Ascot	—
*Review at Spithead	—
Exciting London Fire	240

LE LION FILMS
J. F. Brockliss, 7 Rupert Court, W.

The Little Mother	528
A Sad Song	426

THE ECLAIR CO.,
27 Rue Taitbout, Paris
Agents—WALTER TYLER, Ltd.

Meskal the Smuggler—	
*No. 1—A Smart Trick	640
Two Friends	640
The Temptation	385

R. W. PAUL,
33 Leicester Square, W.C.

Suspected	300
The Burning Home	485

PRECISION FILM CO.,
Leytonstone.

Jaggers Breaks all Records	250
A Bad Day for Levinsky	396

VITAGRAPH COMPANY,
25 Cecil Court, W.C.

*His First Girl	745
*A Belated Meal	240
*Sculptor's Love	465
*Marathon Craze	440
Outcast or Heroine	550
Dynamite Waistcoat	365

AMERICAN BIOGRAPH FILMS.
Markt & Co. (London), Ltd., 6, City Road, E.C.

*Its an ill wind that blows No Good	876
*The Winning Coat	767
*A Sound Sleeper	214
The Note in the Shoe	711
One Busy Hour	279
The Jilt	997

NORDISK FILMS CO.,
18 Cecil Court, W.C.

A Woman of the People	1131
Persistent Lover	456
Prince and the Actor	738
Herring Fishing	255

KINETO Ltd.,
48 Rupert St., W.

Britt v. Summers	1200

LUX FILMS,
R. Prieur, 68 Basinghall St.

*Strike Time in Paris	393
*Mysterious Crime	655
*The New General	481
Saved by a Dream	665
The Japanese Prince	377

G. MELIES, PARIS.
J. F. Brockliss, 7 Rupert Court, W.

Follies of the Professor	400

PATHE FRERES,
51-55 Charing Cross Road

*Joan of Arc	[illegible]
*The End of a Tyrant	[illegible]
*The Banknote	[illegible]
*Trials of a Bill Poster	[illegible]
*Spanish Marriage	[illegible]
*Consequences of a Cannon	[illegible]
*The Vendetta	[illegible]
*Trip to Jupiter	[illegible]
*The Dummy	[illegible]
*Visit to Biskra	[illegible]
*How to become an Acrobat	[illegible]
*A Tannery	[illegible]

ANGLO-AMERICAN FILM CO.,
The Film House, Gerrard St., W.

*Bachelors' Pudding	555
Territorial on the Brain	485
Well Earned Drink	300

CRICKS & MARTIN,
The Film House, Gerrard St., W.

*The Receiver's Doom	480
*Votes for Women	300
Nat's Conversion	—
Tame Animals at Work	—

COSMOPOLITAN FILM CO.,
The Film House, Gerrard St., W.

*Flensberg Fjord	410
*Theodora	840
*Love Adventure in the Orient	925
With the Mountain Railway	265

EDISON MFG. CO.,
100 Victoria Rd., N.W.

*The Interrupted Joy Ride	500
*The Other Fellow	475
*In the days of Witchcraft	1000
Father's First Half-Holiday	705
Unappreciated Genius	215

WILLIAMSON, KLESSLER & CO.,
27 Cecil Court, W.C.

*The Account Squared	370
Scouts to the Rescue	550
How they made a Man of Billy Brown	575
The Boy and the Convict	750
The Cattle Rustlers	960

Clarendon Film Subjects

JUGGINS' MOTOR SKATES

The Purchase of the Skates—Showing them to the Girls—A first Trial—1,500 horse power—A wild Career—A mighty Crash—The End

FROM FIRST TO LAST A MIGHTY LAUGH

Juggins is delighted with the Motor Skates from the first moment he sees them hanging outside a shop, and he at once purchases them. The girl assists him with the water tank and the petrol can and at last he stands before his loving mother looking the picture of a Sporting man of to-day. After knocking down his darling mother and crashing through the side of the house he starts on an uninterrupted but not impeded journey of unexampled incidents with the family bringing up the rear. Dashing up the steepest hill, flying round corners, crashing into motor cars, bucking up steamrollers, such things do not effect his speed but he effects theirs in fact he drives or pushes the steamroller at a speed of close on forty miles an hour, a speed it has never gone before. Water makes no difference to him; he skates along the bottom and the bubbles from the exhaust come to the surface and mark his course, and the unfortunate crowd who follow him, the scattering of lamp posts and letter boxes. Well you have to see the picture to be capable of believing it.

Number 201 **Length 585 feet** **£14 12 6.**

Telegrams—Cinemat, Croydon

CLARENDON FILM CO., Clarendon Road, CROYDON.

Telephones—155 Croydon P.O. 921

quietly married. The boys, however, hear of the Frenchman's successful suit and hasten to learn how true it may be. They meet the happy wedded couple about to start on their honeymoon and are introduced to the non-fighting "winner" to their utter disgust.

IN THE DAYS OF WITCHCRAFT.—Nancy and Jack, her sweetheart, start merrily for the May dance on the village green, where they encounter Lord Craven, a dissolute roue, who lays a wager with his companions that he will succeed in getting a kiss from Nancy. During the May-pole dance Craven attempts to win his wager but meets with a hearty repulse and retires discomfited. Jack, learning of Craven's misconduct, seeks him out and a desperate fight ensues in which Jack is rendered unconscious by a blow from Craven's heavy walking-stick. When Jack recovers he is an idiot. Craven denounces Nancy as a witch, claiming that she has bewitched Jack. Nancy is arrested and sentenced to be burned at the stake—unless she uses her alleged art of witchcraft to restore Jack's reason. Jack recovers his reason, learns of his sweetheart's great danger, and reaches the public square just as the torch is about to be applied. Nancy is saved. Craven, hidden in the crowd, is seen and recognised by Jack, who drags him forth. The truth comes out. The Governor orders the arrest of Craven, while Jack and Nancy return home together.

LUBIN MANUFACTURING Co

THE MASTER OF BLACK ROCK.—A finely developed dramatic film in which an heiress, who has rejected an English nobleman in favour of a Count of her own nationality, discovers a year after the wedding that her husband is a member of a band of robbers, who have planned an attack on her old lover at midnight at "The Black Rock." The girl attempts to stop the robbery but is too late, and her husband takes revenge for her interference by confining her in a lonely room in his house to starve to death. She succeeds in conveying a note to the Englishman, who effects a rescue and subsequently brings about the capture of the Count for the robbery and the attempted murder.

OUR ICE SUPPLY.—The picture opens by showing a large ice field. The ice is sawed in large cubes; it is dragged out of the water by grappling irons and taken to the chutes from where it is brought to the storage house or to the ships which are to carry the ice to its destination. The picture ends with an iceman bringing the daily supply.

BOYS WILL BE BOYS.—Two mischievous boys start out to do mischief. The first sufferer is a caller for sister. They put glue in his high hat, with the result that the wig sticks to the hat and the bald-headed suitor is refused. It is wonderful how many new tricks the boys find to play on people they meet.

THE HOUSE OF TERROR.—Out in the country stands an old castle-like building at the windows of which are seen at nights frightful scenes. The excited country folks decide to investigate the matter. One evening they arm themselves with guns and pitchforks and break into the house just as—from the appearance on the window shade—a terrible tragedy is taking place. When the intruders come into the room they find Prof. Pianini conducting a musical rehearsal.

AMERICAN MUTOSCOPE & BIOGRAPH Co

'TIS AN ILL WIND THAT BLOWS NO GOOD.—An up-to-date illustration of the old aphorism. A factory hand is "sacked" as a result of picking up the boss with one arm when the latter attempts to intervene in a quarrel. He finds it difficult to get a job and at last in desperation steals from a restaurant. A roaring chase ensues, and the hero at last cannons into and bowls over a policeman and then forces the latter to hand over his uniform. In his new character as a member of the force, he is appealed to to protect an Italian woman from her drunken husband and successfully knocks out the latter and drags him to the police station, where he is recognised as a "wanted" man. The hero's identity is also disclosed by the arrival of the policeman whose clothes he stole, but the chief, impressed by his showing with the Italian, not only pardons him but engages him as a member of "the Force."

THE WINNING COAT.—A court gallant, who has been banished by his irate monarch after engaging in a duel against the latter's order, wins his way back to favour and is enabled to marry the girl of his choice by means of a fortunate accident. At a wayside inn he engages in a game of cards with another traveller, and after at first experiencing bad luck is finally so successful that he not only secures his companion's money but the coat off his back, and in the pocket of the latter discovers details of a plot to kidnap the queen. By frustrating the latter he gains the king's thanks and pardon.

A SOUND SLEEPER.—Somniferous Sam possessed soporiferous qualities that beat Rip Van Winkle. Our introduction occurs when we see him lying down upon the soft side of a hemlock plank. Shortly after, a fight occurs between roughs, who sprawl and tumble all over him, but he simply snores. He finally gets up and makes his way to a large barrel labelled "ashes." In he crawls and sleeps, and is soon buried in ashes contributed by the housewives of the neighbourhood. A cart backs up and carries the barrel to the dump, where he and ashes are deposited—still he sleeps. Having completed his devotions at the shrine of Morpheus he gets up, brushes his clothes with a pocket whisk, and saunters off.

CLARENDON FILM Co

JUGGINS' MOTOR SKATES.—Juggins is delighted when he sees the motor skates hanging outside a shop, and at once purchases a pair. The girls assist him, and with the water tank on his back and the petrol can on his chest he stands before his loving mother the picture of an up-to-date sportsman. After knocking down his mother and crashing through the side of the house, he starts on an uninterrupted but not unimpeded journey of unexampled incidents—with the family bringing up the rear. Dashing up the steepest hill, flying around corners, crashing into motor-cars, bucking up steamrollers—such things do not affect his speed. Water makes no difference to him—he skates along the bottom.

WILLIAMSON, DRESSLER & Co. Ltd.

THE ACCOUNT SQUARED. — A packer in the employ of "Harridge's Stores" is seen, newspaper in hand, to be loafing away the time that should have been spent in packing goods for customers. Caught by his employer, he is straightway given notice. The packer, in revenge, mixes up the articles he is packing with results that are seen next day when a number of customers present themselves at the enquiry desk and enquire angrily, "Which is the Manager's Office." The packer sends them into his employer one after the other, the visitors including on old gentleman who has been sent a pair of stays which he has not ordered, a bashful young curate, and ladies of various ages. In the office the manager has a warm time trying to pacify them and rings the bell for the packer. On the latter presenting himself and being asked for an explanation he takes to his heels, pursued by the offended parties, but, taking refuge in the lift, laughingly lowers himself as the enemy rushes up.

Eclair.

The resourcefulness of the Eclair Co. is once more in evidence this week when the first film is issued in a series detailing the adventure of Meskal the Smuggler, a character who seems destined to become as famous as Nick Carter and the others who owe their existence to this Company. Meskal makes his living by defrauding the Customs, and A SMART TRICK illustrates one of the subterfuges by which he succeeds in getting prohibited goods across the frontier. In scene one he is seen with his comrades hiding a number of contraband

articles in the stuffing of a mattress belonging to the Inn where the smugglers have their headquarters. Then a sham quarrel is arranged between Meskal and one of his band, and a duel follows in which the latter is apparently badly wounded. He is carried to the Inn and deposited on the mattress, and the band safely pass the frontier, the officials seeing nothing suspicious in a party of men carrying a wounded comrade. Unluckily the innkeeper, who has been offended by the attentions which Meskal has paid to his sweetheart, tells the truth to the police and the latter set out after the band. The innkeeper is brought to his senses by the scorn of the girl, and taking a short cut reaches Meskal and confesses before the officers arrive, and when the latter come up the goods have been removed and buried, so that on tearing open the mattress they find nothing and are forced to retire amid the laughter of the gang.

THE TEMPTATION is an effective film, combining the dramatic and trick elements. While a girl sleeps, the Devil—clothed in black and with the usual equipment of horns, tail and cloven hoof—appears and knowing her love for finery puts it into her head to murder a feeble-old jeweller. The girl resists the temptation for some time, but wherever she goes there is the Devil, renewing his subtle suggestions until at last she succumbs, stabs the old man in the back in a lonely part of the forest and takes the coveted jewellery. The Devil loses no opportunity of asserting his mastery of the girl's soul. Seeking to atone for her evil doing, she gives alms to a beggar—only to see in horror his form change to that of the murdered man. Similarly a handsome cavalier who accosts her takes on the guise of her victim, and so does a friar to whom she attempts to confess. At last the terrified girl returns to the scene of the crime in the vain hope of finding the old man alive, but as she leans over the body, it takes the shape of the devil who springs up and seizing her, vanishes in a cloud of smoke.

URBAN ECLIPSE-RADIOS

THE NAVAL REVIEW AT SPITHEAD.—This subject was photographed not from a ship's tender or small steamer, but from the upper deck—ninety feet above the waves—of the gigantic German liner, "George Washington," as the vessel began her maiden voyage to America. Thus a complete and comprehensive panorama of a fleet such as only Great Britain could assemble has been secured.

The Urban Co. have also secured a most comprehensive picture of the attack upon and defence of Whale Island by "white" and "blue" forces of bluejackets. The landing of the white attackers after a bombardment by gunboats off shore, which causes several casualties, is graphically represented. The "enemy" is then seen gradually forcing the defenders back, advancing in a series of rushes with halts for volley firing. Some amusement will be caused by the realistic manner in which the sailors drop as a result of an imaginary "shot." Eventually the tide is turned by the appearance of an armoured train, which discharges a troop of fresh men upon the attacking party, and as they retreat completes their discomforture by a rapid fire from Maxims. The enemy safely beaten off, the Union Jack is hoisted at the flagstaff, while the whole of the bluejackets stand at the salute.

Two interesting subjects from the German office of the Eclipse Company are issued this week. One illustrates the TRAINING OF GERMAN BOY SCOUTS, a body of smart looking youngsters who seem to take the same keen pride in their military accomplishments as the short knickered young men who are so prominent in England. The German boys seem also to be taken more seriously than their British counterparts, and are seen being drilled with rifles by military officers, exercising their scouting abilities in the forest, and engaging with keen delight in a skirmish with a rival band.

GERMANY'S AERIAL FLEET introduces us to the three dirigible balloons which have been causing so much consternation in certain timid quarters in England. The Grosse, Parsifal, and Zeppelin II. are undoubtedly remarkable achievements, whatever may be thought of their possibilities for the purposes of invasion. The ease of control is demonstrated in a remarkable manner, the huge cigar shaped balloon turning in the air with remarkable ease. Perhaps the best view is that of the Zeppelin leaving its long shed on Lake Constance for a short trip and then returning and being steered through the narrow entrance with the greatest of ease.

SCENES ON THE CANADIAN PACIFIC RAILWAY.—These scenes of a fine natural subject include the Vancouver Express leaving Montreal; Houses of Parliament, Ottawa, including some fine river scenery; Champlain's Ship on the St. Lawrence River; Montmorency Falls and Rapids; Railway construction work at Rogers Pass and towering mountain scenery; Views of the Fraser River and Rocky Mountains; a passenger boat of Lake Okanagan, etc., etc.

WALTURDAW CO. LTD.

THE GREAT LOTTERY.—This is a long film of 1,050 feet, replete with strong dramatic incidents. A young mechanic is happy in his humble home with his pretty wife and baby. He tells his wife that he has spent a good part of his wages in buying a lottery ticket. She upbraids him for his foolishness, and he in his anger turns her and the child out-of-doors. To his great joy he wins the lottery and becomes the happy possessor of 100,000 francs. The demon gold takes possession of him and he goes the pace. Dressed in the height of fashion he visits all the resorts of pleasure in the gay city. His discarded wife appeals to him in vain, and tells him that she is destitute and that their baby is dead and he is the cause of it. This sad news does not, however, check his wild career. He goes to balls and parties in the most reckless fashion, and spends his money lavishly. Presently the pace tells on his monetary resources. At the races he loses heavily, and has to back a bill. In order to retrieve his fallen fortunes he begins to gamble, and again loses. He becomes a ruined man, and is seen in the Casino gardens in a most dejected state. Here his wife appears, beautifully dressed, accompanied by a gentleman. The ruined spendthrift appeals to her to forgive him, but she, in her turn, spurns him and walks off in disdain. There is nothing left but suicide, and the end of it all is a pistol shot in the moonlit grounds of the Casino—not quite, though, because he awakes in his humble home and to his immense relief finds that it was only a dream, and his young wife and child are still near and dear to him.

Cosmopolitan Film Co

A LOVE ADVENTURE IN THE ORIENT.—A graceful girl, a pitcher on her head, wends her way to a spring. A rich Arab tries to stop her, but the girl continues on her way. At the spring, she finds her fiancé, who accompanies her home. The Arab will not admit himself vanquished, and buys the girl. The new bond does not make the girl forget her sweetheart, and one evening, whilst the Arab has gone to the Mosque for prayers, she descends from her window with the aid of a rope ladder and flies on horseback with her lover. Her husband, with a large escort, sets off on the tracks of the fugitives, but without avail.

THEODORA is an episode of the life of the celebrated Byzantine courtesan, who became the wife of Justinian, with the title and crown of Empress. Theodora, as Empress, triumphs over all by her beauty and splendour; a whole empire is at her feet, but Theodora is not happy, and thoughts of the old days cross her mind. She disguises herself and goes to a tavern used by common people and meets there a young man of the people, named Heraclius, and falls in love with him. The people of Byzantium hate the Empress and there are many plots to kill her, Heraclius being among the conspirators. The Empress is carried through the streets. The people are ordered to prostrate themselves before her, but one brave old man rebels and is arrested. The people ask for his release, but the Empress orders the envoys to be driven from the palace. The people are highly indignant at this injustice, and after forcibly releasing the old man, decide to have immediate revenge. They draw lots for the assassin and it falls to Heraclius. At night, Heraclius stealthily enters Theodora's palace. As he

draws near to the Empress he recognises her. He is discovered by the slaves, but stabs himself before his lover, whom he has not the heart to kill.

THE WARWICK TRADING CO LTD

ROYAL ASCOT.—For the first time on record Royal permission has been given for the taking of films in connection with this hitherto exclusive meeting, and the Warwick Company have produced a most interesting series of pictures, including the Royal procession up the course, bird's-eye view of the course and grand stand, start for the Ascot Stakes, coming round the bend, and finish. The crowded lawns and interesting groups of well known people are amongst the many interesting pictures of this splendid film, which is executed in the Warwick's best style and gives a thoroughly clear and comprehensive idea of the brilliance of the Royal gathering.

THE COACHING CLUB MEET IN HYDE PARK.—This is a beautiful picture of this annual aristocratic coaching event. The gathering of the coaches in Hyde Park, leaving the Park for Ranelagh, arrival at Ranelagh, views of the Club House, and the celebrated Vanderbilt greys are amongst the many interesting scenes depicted.

REVIEW OF THE FLEET AT SPITHEAD.—This is a stirring patriotic film of a great event, being the largest gathering of war vessels, submarines, etc., ever seen together at one time. The attack and defence of Whale Island is another stirring episode of the Review, and is depicted by the Warwick in a most thrilling manner.

PATHÉ FRÈRES

JOAN OF ARC.—Of peasant origin, Joan of Arc was born during troublous times. France was in the throes of a costly war with the English and Burgundians. Imbued with religious fervour and mysticism, Joan believed she was called upon to make some effort for the salvation of her country. Voices, she declared, had been heard by her, bidding her seek the King and to prepare an army to withstand the inroads of the enemy. Innumerable difficulties beset her, but, after an interview with the King, an army of 12,000 men was placed at her disposal. This army marched upon Orleans and raised the siege. Joan then pursued the English army as far as Patay, where she defeated it in battle, taking Talbot, its leader, prisoner. Charles was solemnly crowned in the Cathedral of Rheims. The power that Joan had exercised waned, and finally at Compiegne she was taken prisoner by the Burgundians, who sold her to the English. She was condemned to be burnt at the stake, and on the 30th May, 1431, the sentence was carried out in the market-place.

THE BANKNOTE.—A workman, with his family practically starving, goes out to seek for work. During his absence a message comes to his wife from a former admirer, who has left his trade to turn forger and coiner, and she determines to go and see him. Meanwhile the workman sinks down, weak from want of food. He is seen by his wife as she steps from a motor-car accompanied by the forger. The latter stoops to push a banknote into the workman's hand. On his regaining consciousness, the latter hastens to buy food and drink for his family and to return home. His joy, however, is blighted by the flight of his wife. The banknote is found to be a forgery, and the police come to arrest him. Fortunately his wife returns about the same time, and gives such information to the police as to enable them to discover the underground vault of the forgers and to arrest them.

THE VENDETTA.—A pretty Spanish fête leads up to a quarrel between two men, who are suitors for the hand of Manuelo, a pretty cigarette-maker. The issue of the quarrel is fatal to one of them, and the perpetrator of the deed flies for his life. Hot chase is given by the mounted police. He makes his way to the seashore. Here he manages to elude his pursuers and to gain the home of Manuelo, where he barricades himself in. The police discover his retreat. A volley of shots is directed against the man, who defends himself bravely until his last cartridge is spent, and then, drawing his knife, plunges it into his heart.

THE DUMMY.—Two students, arrayed in costumes of a characteristic cut, and with characteristically empty pockets, evolve a scheme for obtaining a meal. Their dummy is dressed up, a cab hired, and off they go to a restaurant, where a plentiful repast is ordered and partaken of. On the presentation of the bill by the waiter, the students calmly announce that their friend will settle it, and saunter off, whilst the waiter shouts himself hoarse in a vain endeavour to make the dummy hear.

Cines Co.

ROUND THE COAST OF ITALY is a beautifully-tinted series of pictures of the Italian coast, showing most effectively sunset and moonlight views. It also brings into bold relief the bathing and boating sports of the Italians, and gives a good idea of their shipping from a fishing smack to a motor boat. Sailing and fishing by moonlight is particularly picturesque, and the reflection of the moon on the undulating waters heightens the effect.

AN IRASCIBLE GENTLEMAN.—This is the title of a hilarious comic film. It shows the adventures of a portly gentleman cursed with a choleric temper. If everybody is not "just so" it upsets him terribly. His mother-in-law turns up late for dinner, and he gets cross and throws his serviette in her face. She flies the house. The soup is too hot; he throws it out of the window and it falls on the poor mother-in-law passing below. He promises to be calm, and, she returning, he takes her and his wife out to dine at a café. The place is crowded, and he loses his temper because he can't get into his seat. Another row ensues. Then he is upset at a picnic and again at a theatre, where a lady with a matinée hat obscures his view of the stage, and an altercation follows. The whole film, which is 479 feet long, is a long series of laughable incidents.

A RECKLESS LIFE is a soul-stirring drama of human frailty with a moral, and splendidly acted throughout. It is a long film of nearly a thousand feet, and depicts very vividly the career of a pleasure-loving young man of good family. He is seen participating in the reckless dissipations of a gay city at night, and the languid dejected man next morning is well portrayed. He spurns his mother's advice, and even his betrothal to a good and beautiful young girl does not cure him of his love of gaiety. He is surprised by his sweetheart enjoying himself with a bevy of beauties at a café chantant. An altercation occurs between him and another man, followed by a duel in a wood. He kills his adversary and flies the country. His betrothed, thinking she has caused the tragedy, seeks forgiveness in charity, and devotes her life to hospital nursing. Her lover, in the meantime, falls lower and lower in the social scale, and whilst associating with thieves, gets into a brawl and is stabbed The police convey him to the nearest hospital, and when he awakes to consciousness he finds to his amazement that the nurse hovering round his bed is none other than his old-time sweetheart. A pathetic scene follows, and he is redeemed by love.

Hepwix HEPWORTH MANUFACTURING Co Hepwix

WITHIN AN ACE.—A young soldier bidding farewell to his wife, marches off to join the forces. The young soldier is on sentry duty at the front, when sleep overtakes him. His commanding officer discovers him, and hastily turning on his heel, returns to give orders for his arrest. He is brought before the court, where he is sentenced to be shot. The young wife, during these occurrences to her husband, is out walking and happens to overhear a plot, and dashes away towards the camp. While making her way along she sees her husband being led out, and runs to him. The guard, however, push her roughly aside. One of the sentries show her the direction of the general's quarters. The chief

is seated at a table alone, when a ruffian enters with a note. The general commences to read. The wretch draws a dagger, but his upraised arm is seized by the brave wife. The Commander thanks the lady who has saved him, and requests to show his gratitude in some tangible form. The woman at once pleads for her husband, and they arrive just in time to save his life.

THE RIVALS.—A policeman calls upon his sweetheart cook. While partaking of good fare his sergeant appears. The man is ordered away by his superior, who at once takes his place. The unhappy policeman walks off sullenly and stops to listen to a man lecturing on mesmerism. He asks for instruction, and finds he is able to operate on others. After a successful experiment on a burglar the constable goes after the sergeant again. The latter is still enjoying his comfortable quarters, when the policemen slaps him on the shoulder to command his attention and with a few strong passes has him beaten. The two stop at the foot of a ladder and the sergeant is compelled to start as a housebreaker. When his superior is inside the room, the policeman blows his whistle for assistance, and help arriving, the sergeant is caught red-handed. The last scene shows the sweethearts once again happy, and the man rehearsing to the cook how he got his stripes.

ONLY A TRAMP.—A tramp is sleeping beneath a wall. A small girl bowls her hoop along until close to the spot. An unpleasant individual steals up behind her, and, seizing her toy bear, throws it over the wall and snatches at her necklace. The tramp rushes at him, and knocks the villain down. The girl sobbingly tells him she has lost her bear, and the good-hearted tramp immediately clambers over after it. He throws it over the wall, and the girl runs off homewards. The tramp clambers up over the wall again and drops almost into the arms of a passing policeman, who arrests him. At the court the man's story is put aside and he is sentenced. The magistrate, on returning to his home, finds alarm raised owing to his daughter's absence, and while discussing the matter the child, with her bear, comes along, still bowling her hoop. Inside the house the child tells of her adventure, and the father recognises the truth of the tramp's plea. He tells those present of his mistake, and immediately writes out an official discharge.

THE STORY OF A PICTURE.—A man is seated in his room devouring the contents of a letter and gazing fondly at a photograph, when he is surprised by the entry of his wife. He hands her the letter and photo, declaring that he is leaving home for the sender of them. The woman begs him to reconsider his decision, but snatching up his hat he leaves the house. Their only child enters and does her utmost to console her mother. In his new home the man is seated at the table with a young woman who after serving tea leaves the room. The child and mother enter by the French windows, and the woman once again appeals to her husband, but he repulses her advances. The sight of his child softens him somewhat, but at this moment the other woman enters. The man jumps to his feet undecided, and the wife appeals to her rival. The latter, however, is amused at the situation and crosses to her lover, who embraces her. The unhappy pair leave the place. In a more humble abode the deserted pair are sometimes at their wit's end to find the necessaries of life. The kiddy one day appeals to an artist for work, telling him a portion of her story. She invites him to her home to prove her words and the artist, amused, accompanies her. Entering the house, they see the poor woman bowed down with grief, and the artist quietly turns to leave, but the child calls her mother. The woman jumps to her feet and is at first indignant, but the man reassures her, and at his request she tells her story. The artist then requests the pair to sit for him, to which they acquiesce. The next scene shows the artist completing his labours. He is congratulated by all who privately view it, and the work is hung at the gallery and crowds are attracted by its merit. Suddenly a man steps out from the visitors and staggers backward as he glances at it—for he recognises his own family. He calls for a catalogue, seeks out the artist's name and address, and dashes to the studio. Here a little scene is already being enacted. The artist, so pleased with his results, is making love to the woman, but she indignantly shows him the photo of her husband, and goes out for her hat. The artist is gazing at the likeness when the husband dashes in. The excited man is recognised by the artist, who forces him behind a screen. The woman enters, bids the artist adieu and leaves. The child is shaking hands when she spies her father behind the screen. She pushes the artist aside and calls to her mother. The woman returns, and her husband pleads for forgiveness, a reconciliation following all round.

Faulty Staging.

One expects scenes in connection with animated pictures to be somewhat true to Nature, but alas, many makers of Kinematograph pictures seem to prefer that their scenes and backgrounds be made of the same material as one finds at a theatre. The advantage (if it may be so called) of this style of staging is that by erecting an open stage in one's own garden or grounds quite a variety of scenic subjects may be indulged in, this only being limited by the stock of scenes and wings on hand.

In order to obtain a sufficiency of lighting at the lowest cost many scenes thus portrayed are enacted in the open, and it is thus that we find many otherwise good films and subjects verging on the ridiculous.

We have in mind a film subject which, although excellent in other respects, was quite spoilt when the scene depicted was the interior of a room. The outdoor scenes had as a background solid and substantial buildings, and the action shown by the characters was good, but presently the scene changed and we were supposed to see what was going on in a drawing-room where several ladies were lounging in evening dress. Of course in a drawing-room under these circumstances the repose of the dresses would have counted for much, but unfortunately, the background was stage scenery, the scene being enacted in the open, and the wind was blowing.

Thus instead of the quietness and repose expected under such circumstances the ladies dresses were blown about in all directions; and to add further to the absurdity of the scene, a maid entered a door from the back with a tray of light refreshments. As soon as she came through the door both her apron and the strings of her cap stood out at right angles from her body, and a paper which one of the ladies placed on a chair apparently took unto itself wings and sailed away. There was certainly a draught in that drawing-room.

If such scenes must be enacted in the open, there are means which can be adopted for preventing these "draughts" from blowing across the stage, which for the time represents the interior of a room, and thus turning an otherwise good subject into one that must appear somewhat absurd.

Those makers of film subjects who cannot protect such scenes from the wind should enact them only on a calm day.

Missions to Seamen and a Kinematograph Show.

The management of the Missions to Seamen figured as defendants in an action at West Hartlepool County Court. Chas. Chaplin, formerly caretaker at the local Seamen's Institute, bringing an action to recover £5 in wages and £9 10s. in respect of the hire of a kinematograph. Plaintiff's story was that he purchased the apparatus and films at a cost of nearly £100, and agreed with the chaplain of the mission, the Rev. T. J. Price, to give exhibitions at Spennymoor. Mr. Price engaged a hall at Spennymoor and acted as manager, while his son carried out the duties of cashier. Mr. Price paid him his out-of-pocket expenses and promised to see him again about remuneration for the use of the apparatus. Mr. Price said that it was purely on defendant's own responsibility that he gave kinematograph shows. Judge O'Connor found for the defendants.

Living Pictures in Australia.

(FROM OUR OWN CORRESPONDENT.)

SYDNEY, JUNE, 1909.

The arrangements for West's new picture theatre at Melbourne are approaching completion, and the plans, which will shortly be in the hands of the builders, provide for a most modern structure, with every essential that will make for the audience's comfort. The highest-priced seats will, it is understood, be at the back of the building, and there will also be a dress circle.

West's show at Olympia, Melbourne, continues on its successful path. The programme this week (May 6th) is a very fine one, the most conspicuous films being Peeps into Nature's Realm, Waterfalls in Winter, Salonika to Smyrna, a new series of Nick Carter, and numerous humorous stories, amongst which perhaps Anti-Irritability Powder causes the most laughter.

Messrs. Johnson and Gibson, the well-known Melbourne living picture caterers, are about to produce a decided novelty in kinematograph pictures—no less than a complete drama, to use about 8,000 feet, and to consist of a whole evening's entertainment. The play selected is "The Squatter's Daughter," which has been such an enormous success in Australia.

The play will be photographed as played by one of Mr. Anderson's original companies, but when produced in pictures the novelty will consist of the parts being spoken from the wings, so that not only the actions but the words will be given in an easily understood manner, and will no doubt greatly enhance the success of the show. The play is remarkably sensational, and has the additional attraction of being a miniature Zoo, as snakes, opossums, kangaroos and other animals are freely introduced. Mr. W. Anderson is now in London arranging for an early production of his piece at a London theatre.

Messrs. Johnson and Gibson have already produced selections from two Australian dramas, "The Kelly Gang" and "Robbery Under Arms," each about 4,000 feet, which have been sufficiently successful to warrant their embarking on the more serious venture.

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Dispute re Film Hire.

In the King's Bench Division, Dublin, Mr. Robert J. Doyle applied on behalf of Mr. James T. Jameson, proprietor of the Original Irish Animated Photo Company, for leave to issue and serve a writ out of the jurisdiction on the defendant, Mr. W. Yates Gregory, the lessee and director of the Theatre Royal, Shrewsbury. The action is brought to recover the sum of £22 7s. 6d., balance alleged to be due in respect to the hire of kinematograph films. It appeared that the amount of the original contract, which was made in Dublin, was £74 7s. 6d., and the defendant had paid £52. Mr. Justice Boyd made the order sought.

Globe Film Co. Move.

The Globe Film Co. have decided that premises more centrally situated than those which they have occupied at Brixton are necessary for their increasing business and are now comfortably established at 8, Cecil Court—right in the film district. Mr. Squier is confident that the change will be as much to the advantage of customers as to the firm—the railway termini are all nearer, making an earlier delivery of film possible, while customers desiring to do business in person are saved a long journey. The change of premises follows a re-organisation of the firm's methods, which has gone to greatly improve the film service and Mr. Squier hinted at further developments. Details of these will be given in due course, but it may be stated meanwhile that the firm have had a special model projector prepared for them with several improvements which will shortly be on sale. It should be added that the Globe Co. make a point of hiring only—they have no shows of their own and the subjects go to the hire customers immediately they are published—an advantage which, they have already had evidence, is keenly appreciated.

An Interesting Visit.

We had the pleasure during the week of a visit from Mr. Dove Paterson, of Aberdeen, a gentleman with whom the whole trade is already well acquainted by reputation. Mr. Paterson is, perhaps, best known for his "talking accompaniments" to the pictures at the "Gaiety," which is one of the most popular amusement resorts in Scotland, and he was good enough to give us an example of his performance with the aid of Mr. Alan Williamson, who kindly put HOW THEY MADE A MAN OF BILLY BROWN in his projecting room. The laughter provoking qualities of "Billy" are great under any circumstances, but with the added attraction of Mr. Paterson's conversation they are irresistible, Every character was furnished with appropriate dialogue, the change of voice being effected in a remarkable manner. Mr. Paterson treats all his pictures in the same way, and the effect of Art Films adapted for the use of dialogue is electrical. It should be added that Mr. Paterson is an accomplished elocutionist—a professional of many years standing—and works up each part himself. He tells us that he hopes eventually to extend the idea, until, if necessary, each character on the screen has a counterpart behind providing dialogue, so as to get the complete illusion of life. Some idea of Mr. Paterson's vitality and perseverance may be gained from the fact that he speaks to all his pictures at every performance, securing a brief rest only while a "pictorial trip" is put on. One cannot wonder at the fact that Mr. Paterson's name is a "household word" in Aberdeen after such an illustration of his enthusiasm and capacity for taking pains, and we imagine a visit to the Gaiety would be an "eye opener" to some English showmen. Mr. Paterson is spending several days in London making the acquaintance of members of the trade whom he knows already through correspondence, and returns to Scotland on Friday.

THE KINEMATOGRAPH WEEKLY.

Send 6/6 to the Offices in TOTTENHAM STREET, Tottenham Court Road and it will be sent POST FREE for 12 Months directly published.

Correspondence.

ENGLISH SUBJECTS AND THEIR SHORT-COMINGS.

To the Editor "KINEMATOGRAPH AND LANTERN WEEKLY."

SIR,—I notice you ask showmen to patronise English films. I am perfectly sure we should all be pleased to do so, but look at the trash that is produced, the bad acting, bad staging, and the general self-consciousness of the average person included in the caste. I was in a Renter's the other day, and he asked me to look at some new films; there were 6,000 ft., all rubbish, of the crudest sort. Now had all this time and energy been concentrated on one subject, with proper actors and artistic scenery, and an eye to detail, something worthy might have been accomplished. Could you suggest to English makers that drunkenness is not the sole form of mirth.—Yours, etc.,

E. N. BARKER.

London, N.

UNSIGHTLY TITLES.

To the Editor, KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—May I occupy a little space in your columns to suggest that there is considerable room for improvement in the titles some of the makers attach to their films? It seems as if they had gone out of their way to select the ugliest and most difficult to read type, and as if this were not sufficient, printed it on the darkest tinted background they could find. Then many of the sub-titles, particularly those in handwriting representing a letter or telegram, can hardly be deciphered. Lastly, the trade mark is often too much in evidence—no one grudges the maker an advertisement, but the sign should not dominate the screen. These faults might easily be remedied, and I would suggest to the makers that they adopt a white type on a black background, which can be easily read at any distance, and at the same time all adopt a similar style of titling, so that the present strong contrast between titles, which enables the audience to see at once that a number of different firm's goods are showing, should be done away with.—Yours, etc.,

A. T.

Ealing.

HUSTLING IN AUSTRALIA.

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—A copy of the KINEMATOGRAPH AND LANTERN WEEKLY of May 13th was handed to me by a friend, and "Hustling in Australia" was pointed out to me. I have been in Australia 24 years, in every town or city of any size, and Perth, W.A., I know every inch of. I know the *Sunday Times* and its reporters, it is under three years since I left them, and the Queen's Hall is a full sixty seconds hard run from the nearest engineer's shop, which happens to be Samson's bike repair shop; he has a small dynamo that drives a lathe. But it is impossible to get over the fence, as there is none, the back is surrounded by other houses; he could not get in. Murray Street, where the shop is, would be too well patrolled by police, which are in that street not one hundred yards apart, being close to the Chinese quarters, and Sampson is not the man to allow anyone to break his door without meeting trouble. Then, again, I am myself a fitter by profession, and accounted to be smart. But I could not do as he was supposed to have done. It would take more than a minute to find a piece of steel and put it into the lathe, and then if a spindle broke in a bioscope, no matter what the make, it would at once drop to the ground before the operator could find what was wrong, or in the case of a Chrono it would jamb, and no man can remove a broken spindle, remove the cogs, and replace in the time mentioned. I have been able to do a few smart things in fitting in my time, but I am very much afraid that would be impossible. What it cost Mr. Bert Findlay to get the reporter into such a state I could not say.—Yours, etc.,

REDGRAVE MOORE,
Certified Operator.

HOW PENNY SHOWS GET FILLED.

To the Editor, KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—I have often wondered the reason why some penny shows are full during the quietest time of the week, but have only just found out that "free tickets" are given away in galore for the exhibition of a bill; there is therefore no wonder that practically 99 per cent. of such audiences are free. I agree with one or two briefs for the exhibition of a bill, but twenty or more to one alone is overdoing it, and will shortly give the public to understand that a picture show can be conducted for nothing. I am proud to boast that when I see my good continuous audiences each night, I can say "it's 99 per cent. hard cash." I hope that all showmen who have a little respect for themselves and their shows will follow my example, the public think and enjoy more the show if they have paid for their admission.—Yours, etc.,

J. FABBRO, Junr.
Manager.

Electroscope Palace,
Clapham Junction.

ARC LAMP MOVEMENT.

To the Editor THE KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—If your correspondent, Mr. F. Wood, cares to call upon me at this theatre, I shall be pleased to give him the necessary information re arc lamps.—Yours, etc.,

C. D. EDE.

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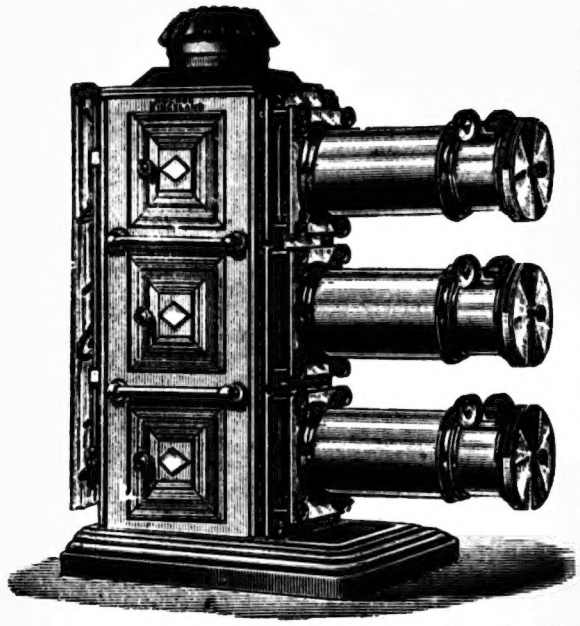

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The hand of the Enemy, dramatic	660
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The Farrier's Daughter, dramatic	765
Horrible adventure, tinted, dramatic	626
The Fatal Locket, dramatic	630
Loves Drama, dramatic	430
The Girl from Montana, dramatic	900
The Orphan Girl, dramatic, tinted	680
At the Seaside, comic, tinted	528
Life in a Flat, comic	625
The Sandwich man, comic	540
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Mechanical Legs, comic	420
The Window Cleaner, comic	210
Bobby's Saw, comic	420
The Great Bargain Sale, comic	430
Porcelain of Good Quality, comic	260
The Effects of Scotch, comic	160
The Bet that didn't come off, comic	285
Call Me at Seven, comic	380
The Life of a Song, comic	260
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The Nurse's Voyage, comic	501
The Embarassing Purchase, comic	558
An Overdose of Love Potion, comic	303
On a Cold and Frosty Morning, comic	370
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The matinee Hat, comic	510
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Pigeon Farm	170
Ascending River Magdelina	220
River Dart, tinted	100
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Disturbing his Rest, comic	270
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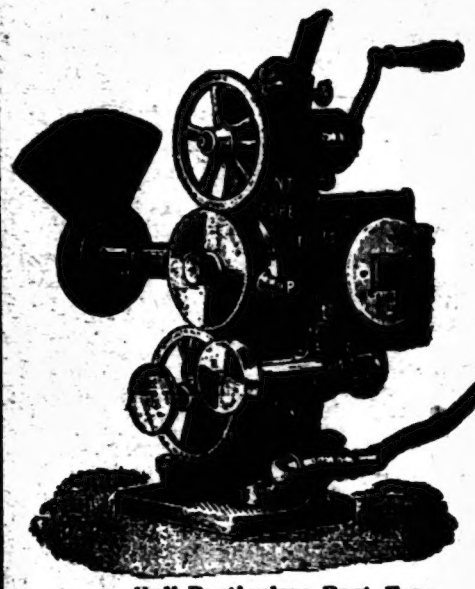

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